

THE OCTAGON LIBRARY

OF

Early American Architecture

Vol. I

CHARLESTON, S. C.



THE OCTAGON LIBRARY OF EARLY AMERICAN ARCHITECTURE

EDITED BY CHARLES HARRIS WHITAKER

Volume I

CHARLESTON, SOUTH CAROLINA

DEDICATED TO THE MEMORY
OF THE EARLY ARCHITECTS AND BUILDERS
WHOSE WORK IT HAS BEEN THE RARE
PLEASURE OF THE EDITORS
HERE TO RECORD

THE EDITORS ACKNOWLEDGE THEIR GRATEFUL APPRECIATION OF THE KIND PERMISSION OF THE ARCHITECTURAL FORUM AND J. B. LIPPINCOTT COMPANY TO USE THE MEASURED DRAWINGS OF MR. ALBERT SIMONS. THEY ALSO WISH TO RECORD THE VALUED ASSISTANCE OF MESSRS. JOHN BENNETT, C. C. WILSON, F. A. I. A., D. E. HUGER SMITH, FREDERICK H. HORLBECK, J. A. McCORMACK, JOSEPH E. JENKINS, WILLIAM G. MAZYCK, PROF. J. H. EASTERBY, OF THE COLLEGE OF CHARLESTON; CHARLES H. WHITAKER, EDITOR OF THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS; MISS ALICE R. H. SMITH, MRS. G. E. HOFFMAN, MISS ELLEN M. FITZSIMONS, OF THE CHARLESTON LIBRARY; MISS MABEL L. WEBBER, OF THE SOUTH CAROLINA HISTORICAL SOCIETY. TO MESSRS. TEBBS & KNELL ARE DUE ESPECIAL THANKS FOR THEIR INVALUABLE COLLABORATION IN THE MAKING OF THE PHOTOGRAPHS.

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VOLUME I

CHARLESTON

SOUTH CAROLINA

Edited by

ALBERT SIMONS, A. I. A.

AND

SAMUEL LAPHAM, JR., A. I. A.

WITH A FOREWORD BY

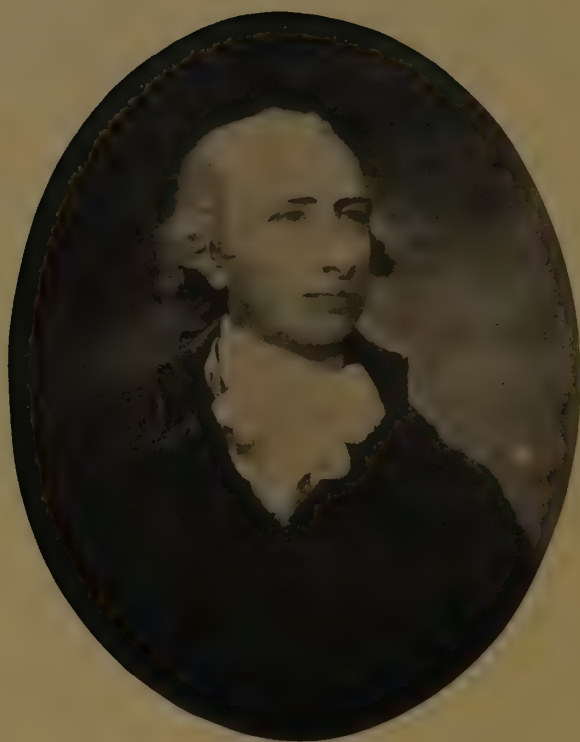
SAMUEL GAILLARD STONEY



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NEW YORK

1927

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GABRIEL MANIGAULT • 1758-1809

AFTER THE PORTRAIT BY
GILBERT STUART, LONDON

CHARLESTON AND HER PEOPLE



CLUE to the character of Charleston and her people is to remember that during their period of growth and greatest importance they were essentially of the eighteenth century. It was then that their culture crystallized, and their mode of thought, their institutions, and their very pronunciation keep the flavor of the age.

From that time they preserved the tradition of the classic, with its intellectual freedom, its moral tolerance, its discipline in matters of etiquette, its individualism, and the spirit of logic which elsewhere largely perished in the romantic movement.

No city was more intimately a part of its surrounding country, and none more influenced by it. Its citizenship, like that of Rome, was widespread, practically embracing the planter population of the South Carolina "low country" (as the coastal section is called); but in this case the transient countrymen-citizens were the most powerful element in the community, and it was due to these great conservatives that the town never became a mere place of traders and professional men, but kept a mental breadth and social conscience almost unhampered by business.

Rice was the great crop of the region, and the rice plantation, with its scourge of malaria in summer, its systematized negro labor, and its rich harvests, bred a class of wealthy nomads, forced to leave their homes in the summer and well able to afford a long holiday in the winter. In the summer many of these families came to town, and during the months of the winter season, everyone that counted in the "low country" came also. There was a very strong aristocratic feeling among these people and they dominated the community. While the attempt of the Lords Proprietors, with Locke's Constitution as a guide, had failed to set an hereditary titled class, the spirit, due to the very life they led, was very present. A man who counted his negroes by fifties and his acres by thousands fell easily into the mood. With material fit to form such a class, and the Whig aristocracy as a natural model, they were not bad rulers.

The "low country" was a fascinating place to live in. The climate is pleasant the year round. Never too cold in winter to keep men within doors, it is sharp enough to temper their blood between summers. Its summer days, refreshed by

regular changes of wind from the great water-courses, were never too severe to prevent Europeans from working in the fields. The malaria made the negro the agricultural laborer exclusively. Its fine native flora made it a land of delight for the gardener and the botanist. Rochefoucauld-Liancourt said that a park might be easily formed there by cutting the trees that were not necessary, the rest being fine enough, and a garden might be come at as easily. With the climatic necessity for large yards about the house, the town became a place of gardens. Two popular exotics immortalize her botanists, for poinsettias and gardenias are named for Charlestonians. Near enough to the tropics to allow their more hardy plants to pass the winter in the open, the climate is not too warm for most of those of the temperate zone. Every garden has its figs and pomegranates, its peaches and oranges, its oleanders and myrtles, azaleas and camellias, acacias and jujubes, and roses. The country itself gave yellow jessamine, wild rose, live oak, and magnolia.

The institutions of the place are hard to date. Two wars, with great destruction of records, make positive statement of antiquity a rather dubious matter. Certainly the museum was the earliest in the colonies; whether the race-course and theatre, the library society, were the first or only the second or third is questionable. That there should be a question shows what a rapid growth in culture the early community made, and the list of activities shows the broadness of the culture. In music it had a society of gentlemen-amateurs who gave concerts from sometime before the Revolution. The society still exists, but it gives only balls now.

The region had never been one which needed or desired industrialism. When the Revolution came, the Charlestonians joined the movement more from a desire for abstract justice than from any economic pressure such as brought more northerly colonies into the struggle. These fought for principles and won, only to find themselves engaged in a struggle of the same sort which was to last the better part of a century and end in defeat. When the power to tax gravitated to the northern states, it was used, as it is always used, by the industrialists, to exact tribute from the agricultural minority. Then, as now, the tariff was the method used. Finally, South Carolina protested. Unfortunately for her and for the country, the strongest President between Washington and Lincoln was in the White House. Jackson fought the Nullification Ordinance and there was a compromise. It was a mere truce, for the struggle went on and was further embittered by the slavery question.

Charleston took a leading part in all of these struggles; they were all-absorbing;

there was no other road for talent, no other expression for genius; for three generations everything was thrown into the fight. Here, at last, was signed the ordinance which dissolved the old union forever, and here was fired the first shot in justification of that ordinance.

If these people did nothing else worthy of memorial, they set up in their city records of a society and a civilization, drawn from an older time, preserved with anxious care, and transmitted with accretions of beauty and fitness from generation to generation.

SAMUEL GAILLARD STONEY



HOUSES OF -
CORAL STONE

ALBERT SIMONS

THE PRE-REVOLUTIONARY PERIOD



THE FIRST settlement of Charleston was in 1670, on the west bank of the Ashley River, at Albemarle Point. Ten years later the settlement was moved to the present site, on the peninsula between the Ashley and Cooper rivers, as being a more desirable position. These first settlers were English, but after the revocation of the Edict of Nantes (1685) they were joined by considerable numbers of Huguenots whose refuge in the colony had been graciously encouraged by King Charles II, with the expectation that they would engage in the culture of silk, oil, and wine, in order that British commerce might become independent of France for its supply of these staple luxuries.

Today, in searching for evidences of French influence in the architecture of the city, it is difficult to point out anything that is indisputably Gallic, for what is not English has rather more of a Dutch character. This may derive from the fact that some of the Huguenot settlers had taken refuge in Holland before coming to the colony; also, in the alluvial coast lands of Carolina, not stone, as in France, but brick, the traditional building material of the Low Countries, was available and extensively used. However, the French strain in the people of coastal Carolina manifested itself in an appreciation of and a desire for the monumental and judiciously proportioned in architecture, and it is the presence of this character in so many buildings of comparatively small dimensions that gives the city much of its individuality and charm.

The period of greatest prosperity in Colonial times seems to have been the four middle decades of the eighteenth century. The planters were in the large majority, with much smaller numbers of merchant-traders and artisans. The cultivation of rice was started in the seventeenth century, and of indigo in the first half of the eighteenth. The original small grants were soon absorbed into large holdings and the plantation system was modeled on that of the older British colony in the Barbadoes, establishing a decidedly aristocratic basis of society. Although the planters were extremely prosperous, the largest permanent fortunes were amassed by the merchants, who were sometimes planters as well and men of highly diversified interest and great ability. Their staple exports were rice, deerskins, and indigo, with some pork, beef, and lumber. The deer-

skins, supplied by Indian trade, came from a vast territory extending even west of the Blue Ridge Mountains. The principal imports were rum, beer, wine, Guinea negroes, and indentured white servants, as well as a great variety of manufactured commodities. The necessities of the growing agriculture created a constant demand for black labor, which the slave-trade was ever ready to supply, despite constant legislative efforts of the colony to restrict the traffic. Very little local capital was invested in the building or ownership of large ships, and just before the Revolution there were but twelve Carolina-built vessels in use between Charleston and Europe. With the exception of some interchange, with Portugal, of rice for Madeira, the greater part of European trade was with England; this, with considerable commerce with the West Indies, but very little with the northern colonies, accounts for the architectural influence of trade.

The majority of the population was about equally divided in its allegiance to the Church of England and the Presbyterian Church; the remainder, mostly Baptists, with a very small number of Quakers and a few Sfaridic Jews. The Church of England, being established by law, enjoyed the greatest power and prestige, but from the beginning of the colony, with Locke's Constitution, "Jews, heathens, and dissenters" were permitted a religious tolerance rare in those times. Hence, the great variety of ecclesiastical buildings erected to serve a comparatively small community:

CHURCH AND DENOMINATION OF TODAY	DATE OF ERECTION		
	1st Phase	2nd Phase	3d Phase
St. Philip's Episcopal	1681-90	1712	1835
St. Michael's Episcopal		1752 (a)	
St. Paul's Episcopal		1811 (a)	
French Huguenot	1681-90	1805-28	1844
Congregational (b)		1729	1804
St. John's Lutheran	1759	1815	
St. Mary's Catholic	1789	1793	1838
First Baptist	1699-1700	1746	1822
Hasell Street Synagogue	1750	1792	1838
First Presbyterian	1734 (c)	1814	
Second Presbyterian		1811 (d)	
Westminster Presbyterian			1850
Bethel Methodist		1797 (e)	1853
Spring Street Methodist			1858 (e)
Unitarian		1772 (f)	1852

(a) Offshoot of St. Philip's Episcopal.

(b) Originally Presbyterian, becoming Congregational with the withdrawal of the Presbyterians in 1734.

(c) Formed by the withdrawal mentioned under (b).

(d) Offshoot of First Presbyterian.

(e) Descendant of Cumberland Methodist Church (1787), third phase of which was burned in 1861.

(f) Originally a branch of the Congregational Church.

The architects of colonial times were essentially operative builders trained, by the long-established traditions of their craft, to a more or less sensitive feeling for the proprieties of design as well as to a knowledge of the necessities of construction. They were further assisted by those invaluable handbooks and builders' "treasuries" wherein were to be found a choice of several solutions to most of the architectural problems encountered in the general practice of the day. To this school belongs Ezra Waite, "Civil Architect, House-builder in general and Carver, from London," whose exquisite craftsmanship is to be admired in the Miles Brewton House. More monumental and of greater scope was the work of the Horlbeck brothers, John Adam and Peter, masons from Plauen, in Saxony. John learned his trade in Berlin under Christian Buckholtz, and then worked as a journeyman in Copenhagen, Riga, St. Petersburg, and Woolwich, on a variety of civil and military establishments. Finally, after many adventures on land and sea, the two brothers settled in Charleston where they became the leading builders and established a business that was continued with distinction by several generations of the name.

There were, however, besides the professional builders, others who, upon occasion, applied themselves to architecture, for the plans of St. Michael's Church were furnished by a "Mr. Gibson," whose identity we have been unable to verify, and "Mr. Samuel Cardy, the ingenious architect, undertook and completed the building." We know of no other buildings by either of these masters.

Of the very earliest buildings of the colony nothing truly authentic remains. The city has experienced five great recorded fires (1700, 1740, 1778, 1838, 1861), ten or more destructive hurricanes, and devastating earthquakes in 1811 and 1886.

The oldest dwelling houses, with few exceptions, that have come down to us hardly antedate 1740, the second of the great fires. These are of a distinct type which persisted, with little modification, until about 1760. They are built with rather thick brick walls covered with stucco made of burnt oyster-shell lime. In some instances this stucco is evidently later work, for where it has spalled it displays a brick wall laid in Flemish bond with carefully pointed joints. Unlike the later houses, the first floor is only about two feet above the grade. When piazzas occur, they appear to be considerably later additions, arising from the effort to adapt the north European type of dwelling to a subtropical climate. The street front is not always in rigid symmetry, as the doorway or a wrought-iron balcony under a second-story window may be off center, according to the requirements of the interior disposition. The drawing-room is on the second

story overlooking the street, and all the more important rooms are paneled. Mouldings are bold and simple and of limited variety. Where the original mantels have been preserved there is but little carved ornament. While the street frontage of these houses is often narrow, the lots are usually deep, owing to the large blocks formed by the layout of streets; thus each piece of property constituted a large message. Behind the privacy of a high garden-wall of lichen-covered brick, the house, with its additions and dependencies of kitchen, washroom, servants' quarters, and stables, recedes in rambling perspective, losing itself in an overgrown garden where fig trees and pomegranates, magnolias and oleanders clothe the faded stucco in a tissue of light and shade. Seen from the garden, these accretions of buildings have a frankness of functional expression that belongs to medieval times. Especially is this noticeable in the manner of roof intersections and the placings of chimneys and dormers. Most of the roofs have a steep pitch, adhering to the building traditions of England, the Low Countries, and northern France. Along the eaves the roof becomes perceptibly less steep, flaring out in a pleasing concave curve or "bell cast." The roof-tiles are salmon-pink, sometimes salt-glazed a deep purple-black, and glitter like bright metal when seen in the sun. In section they consist of a long concave curve with a short convex curve along one edge, so that each joint is covered by the next tile alongside; they are the same type as those commonly seen in England and Holland, and are quite different from the Mediterranean semi-cylindrical tile. That these tiles were of local manufacture is evidenced by the fact that quantities of them are still to be found in the abandoned brickyards of old plantations in this vicinity. Tiles, however, were not the earliest kind of material used for roofing, for shingle roofs are still found in place, sometimes under the tile covering. Slate roofs are also quite common, especially if the roof has dormers. The old slates are quite thick and rugged, and vary greatly in size and color. They were probably brought in cargoes from Wales, as the nearest American slate quarries are in Virginia whence the difficulties of transportation would have been insurmountable.

The shapes of the roofs show considerable variety, and it is worthy of note that several of the earlier buildings made use of the gambrel or curb roof. This type is generally associated with New England, but was also tried out here in early times and given up, no doubt because rooms so close under the roof proved to be excessively hot during the greater part of the year. Besides the gambrel roof there are several examples of the "jerkin head," in which the peak of the gable is splayed off by a third roof-plane giving it a snug and blunt expression.



MEDIEVAL
ROOF LINES



ALBERT SIMONS

JERKIN HEAD ROOF

The chimney-stacks are large, to allow for log-burning fireplaces on each floor, and flues ample enough for the free passage of a "a ro-ro boy" (chimney-sweep), as the old city ordinances required all chimneys to be swept. In almost all instances these large open fireplaces have been reduced and cribbed in with cast-iron facings of gothic design that suggest nothing so much as a frontispiece from one of the old editions of the Waverley Novels. These, of course, were ushered in with the introduction of coal-grates in the Victorian era.

An interesting detail found on many old houses is the insurance plate or fire-mark. These are oval plaques about eight by ten inches, made of cast iron or lead, bearing the insignia of the company with which the house was insured. Some of these insurance companies antedate the Revolution but most are a little later. Apart from their value historically, these plaques add a spot of interest to many a blank wall-surface.

There are two small stuccoed houses, opposite St. Philip's Church, that evidently belong to this early period. They are of especial interest as being probably the only houses now standing that are built of coral stone,¹ which was brought in as ballast from Bermuda.

Practically all these earlier dwelling-houses fall roughly into two general types—the "single-house" and the "double-house"—and examples of both types continued to be built up to the Civil War. The first has been described uniquely yet clearly as follows: "houses stand sideways backward into their yards and only endways with their gables toward the street."² To enter the main hall, one entered the yard and walked along the side of the main body of the house until reaching the axis of the entrance door. The double-house (usually nearly square) is entered directly from the street, the doorway being on the front axis of the building. The plans of the Robert Pringle and the Horry houses, which stand side by side and are reproduced herein, illustrate these two types better than any description.

From about 1760 to the outbreak of the Revolution, which caused the cessation of building, houses were erected of larger dimensions and greater richness of detail than formerly. The first story is raised well above grade, so that more head-room is gained in the basement, and the entrance is reached by an imposing flight of steps. This elevation of the first floor arose from the desire for greater coolness, and to lift the house above the danger of flooding

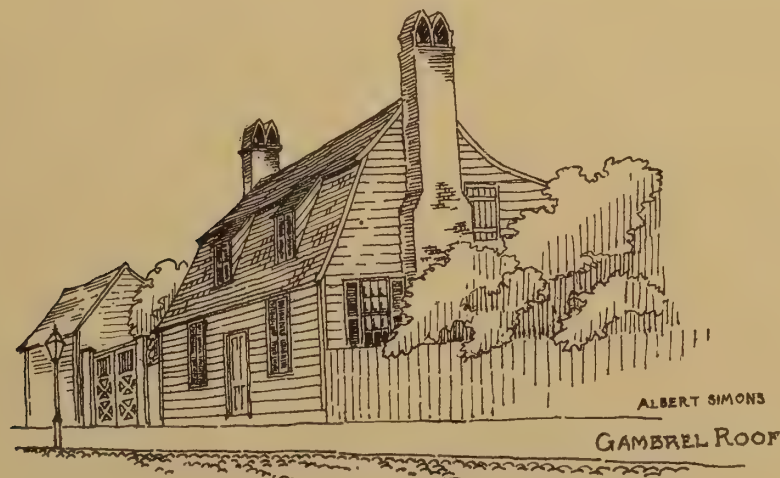
¹ We are indebted to Dean H. D. Campbell, of Washington and Lee University, for the following identification: "The stone is made up of grains of coral sand with a few grains of quartz sand loosely cemented together with carbonate of lime. I would not say that all the grains of carbonate of lime came from coral, but the stone would go under the general name of coral limestone. It is the character of stone that is found on coral islands."

² T. Fuller, "Worthies, Exeter."

by storm tides. The drawing-room still occurs on the second floor and is now high enough to enjoy the sea-breezes that sweep across the city and keep the air fresh and cool all during the long summers.

There was, at this time, a great regard for everything British, so that the tastes and fashions of London were adopted in the colony soon after their inception in the capital. Most of the young men of wealthy families were sent to England to be educated, and upon their return home must have desired the same amenities to which they had grown accustomed in the mother country. Instances are recorded of houses erected by London builders attracted to the colony by the opportunities for plying their trade. As a result of all this close contact, many of the houses of this period have little of that tentative and naive quality that is usually associated with colonial work but are very definitely a transplanted manifestation of English-Georgian architecture.

This is especially the case in respect to the well-proportioned paneled rooms and the dextrously carved woodwork of mantels, doors, and cornices, following frequently the elegant manner of Chippendale with rococo and Chinese motifs skillfully blended. This gay and spirited architecture ceased before Sir Peter Parker's ships (1776) appeared in the harbor to attack Fort Moultrie, and when, at last, peace was restored and prosperity gradually revived, a new manner and a different taste inspired the builders of the day.

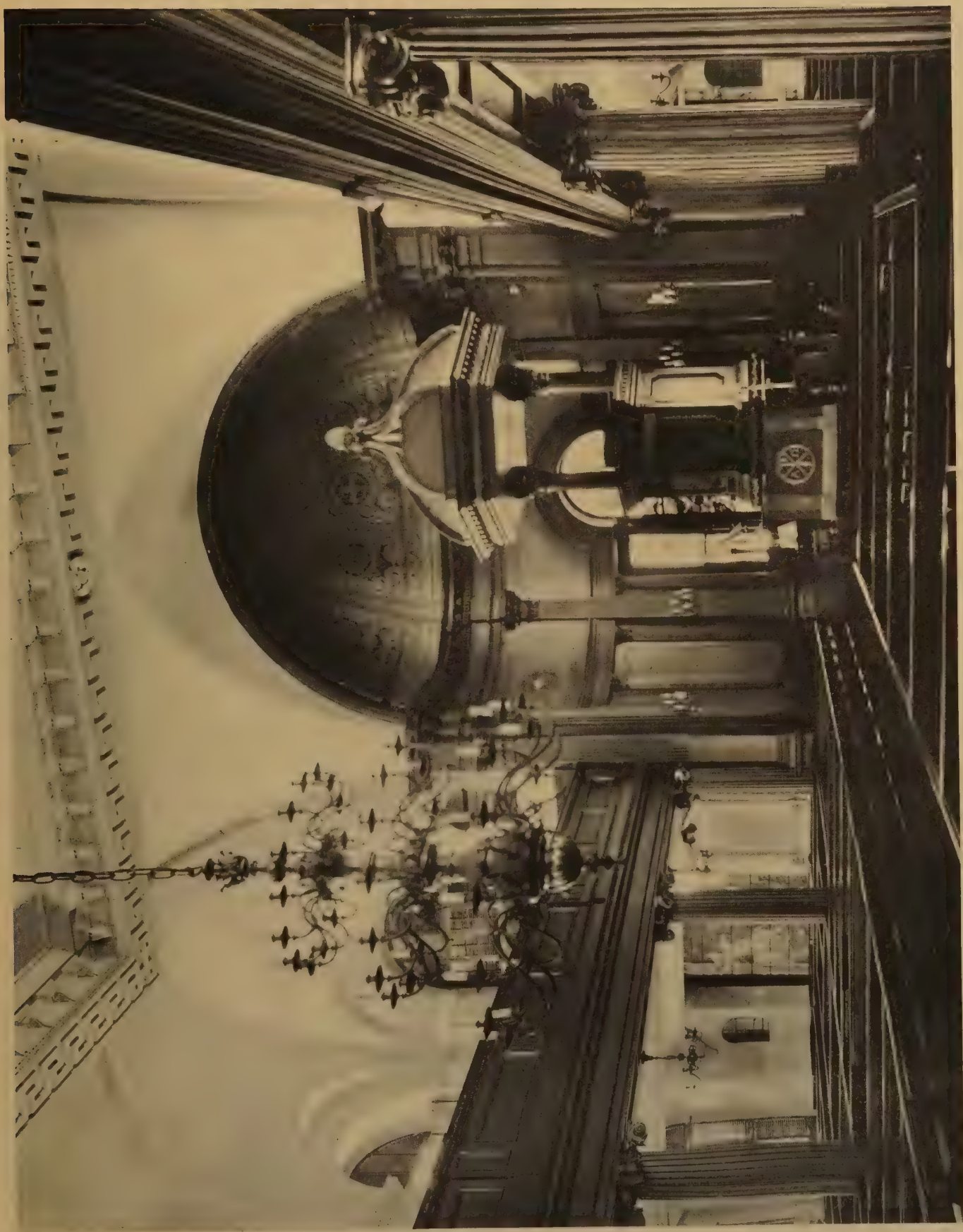




ST. MICHAEL'S CHURCH—1752-61. — GIBSON, DESIGNER



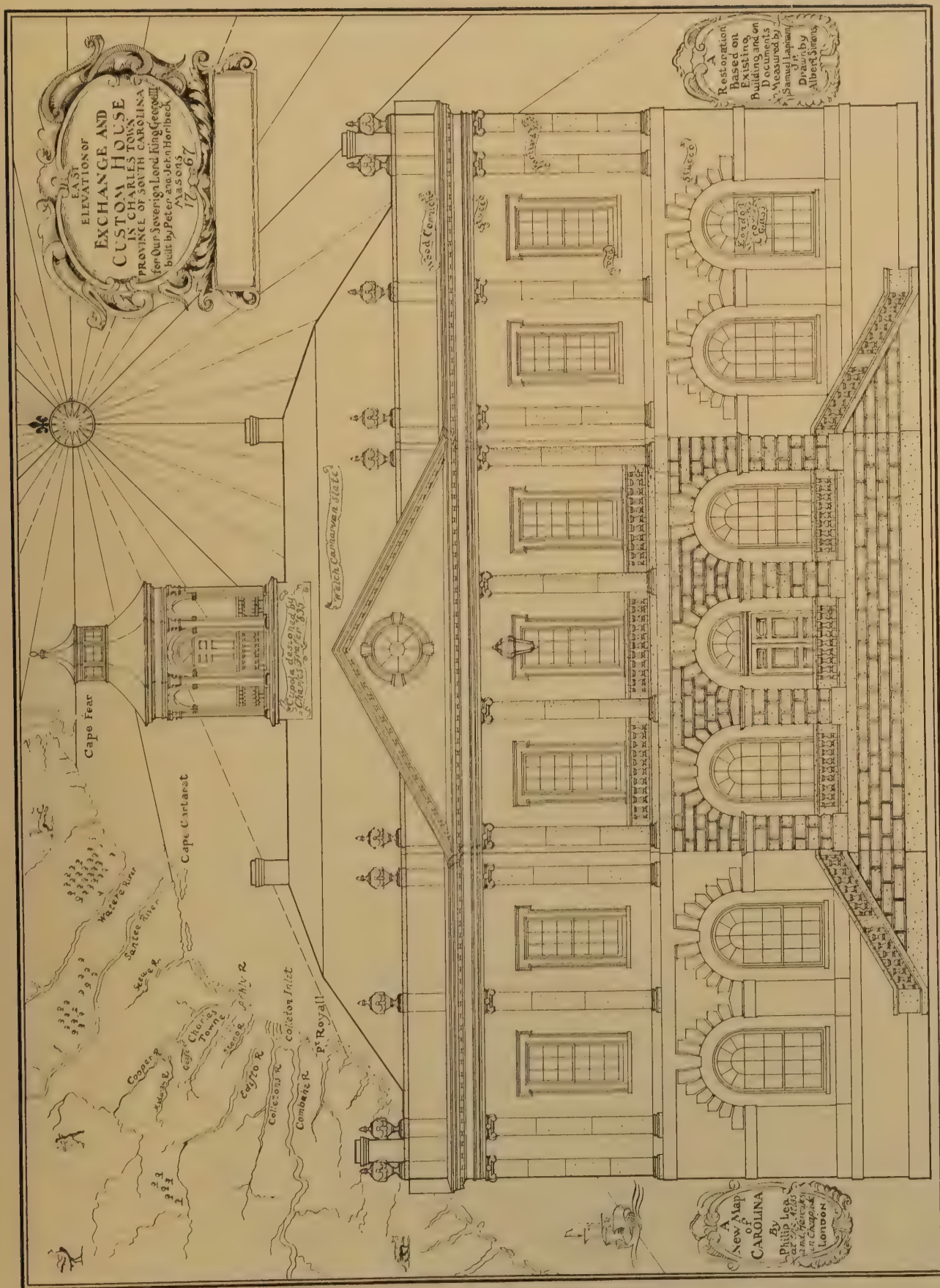
ST. MICHAEL'S CHURCH



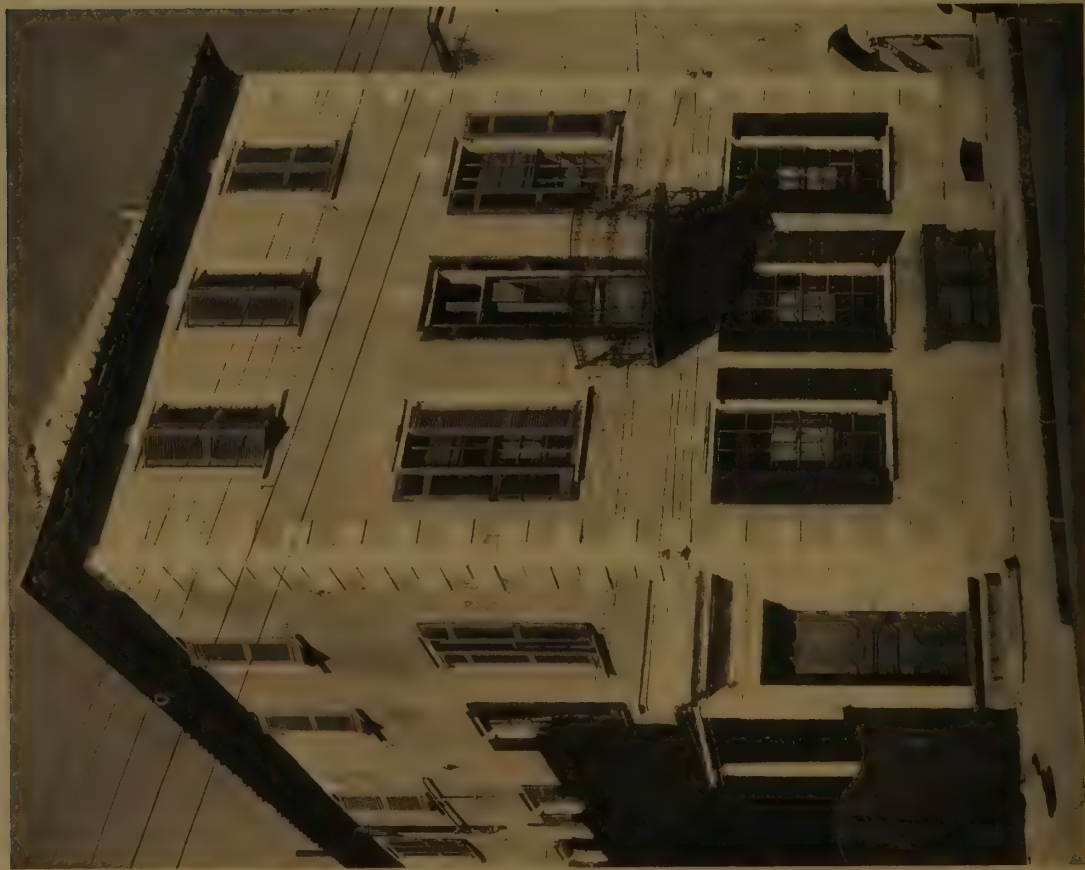
ST. MICHAEL'S CHURCH (DECORATION IN HALF-DOME AFTER 1893)



EXCHANGE AND CUSTOM HOUSE—1767-72. PETER AND JOHN HORLBECK, BUILDERS



SCALE - 1" = 12' 3"



COLONEL ROBERT BREWTON'S HOUSE — BEFORE 1733
71 CHURCH STREET



JACOB MOTTE'S HOUSE — BEFORE 1762
69 CHURCH STREET



JACOB MOTTE'S HOUSE



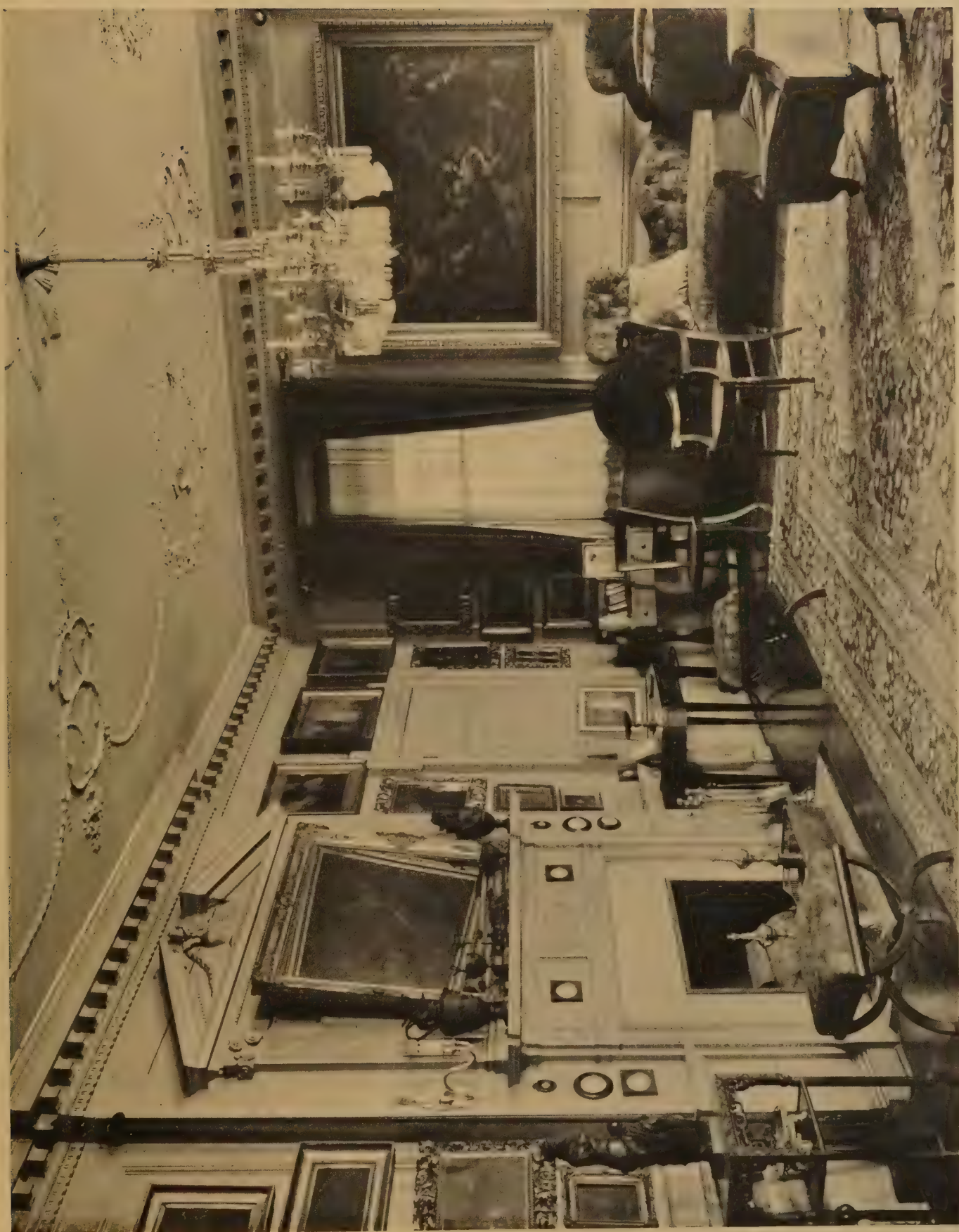
JACOB MOTTE'S HOUSE



THE HUGER HOUSE—ABOUT 1760. 34 MEETING STREET



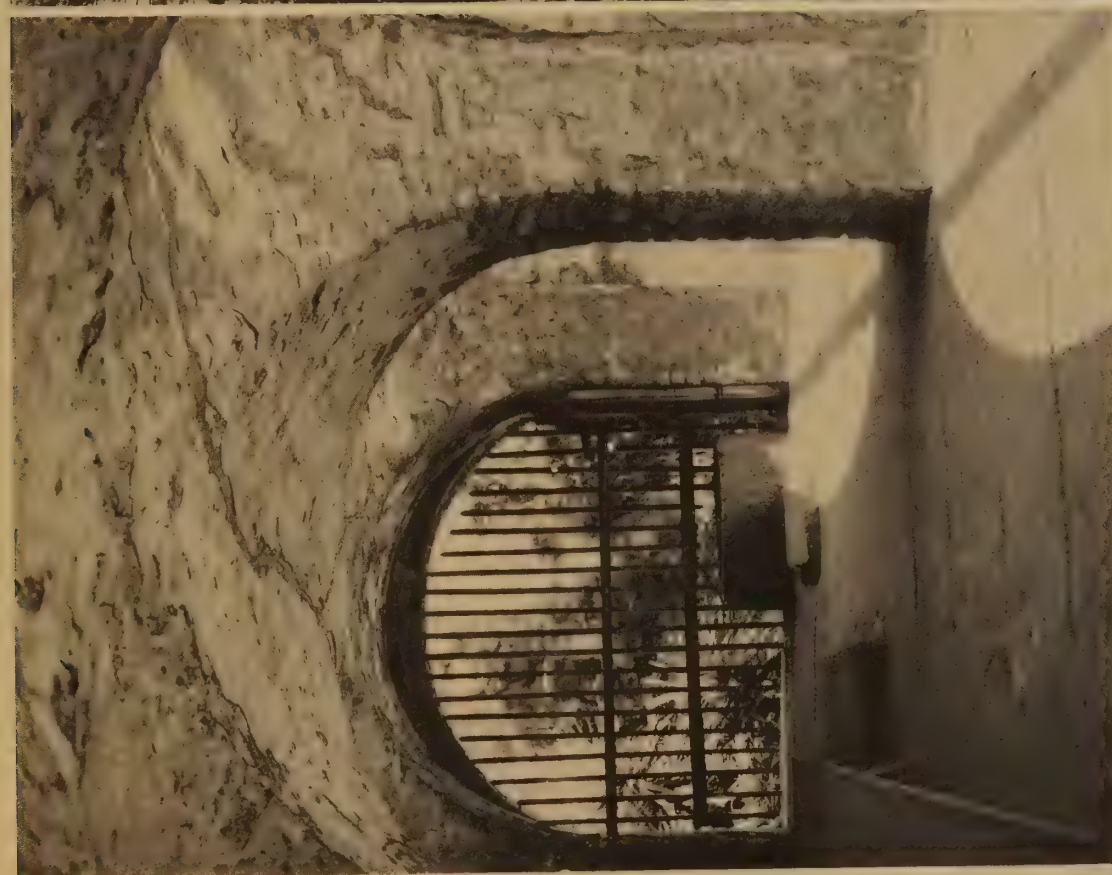
THE HUGER HOUSE



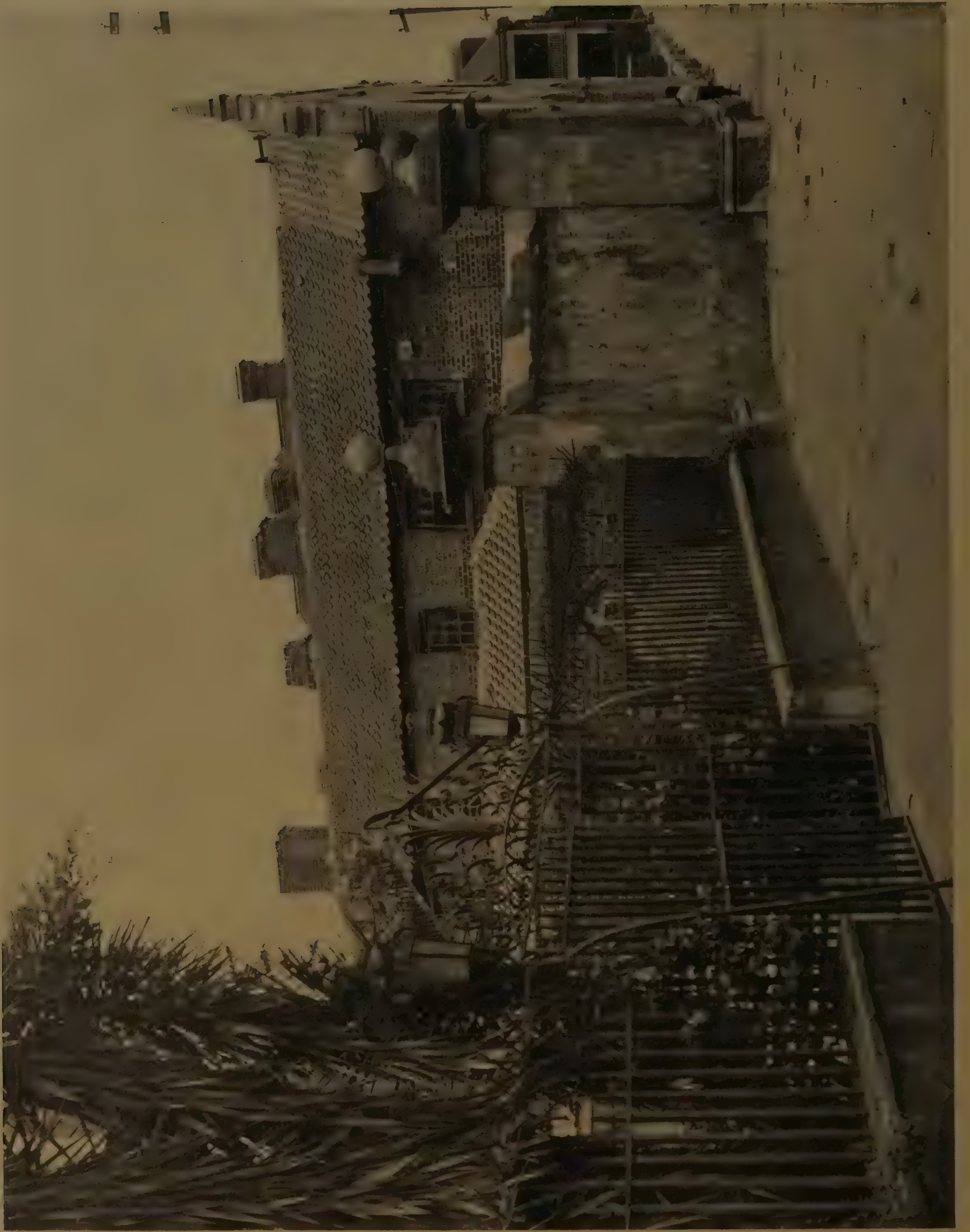
THE HUGER HOUSE



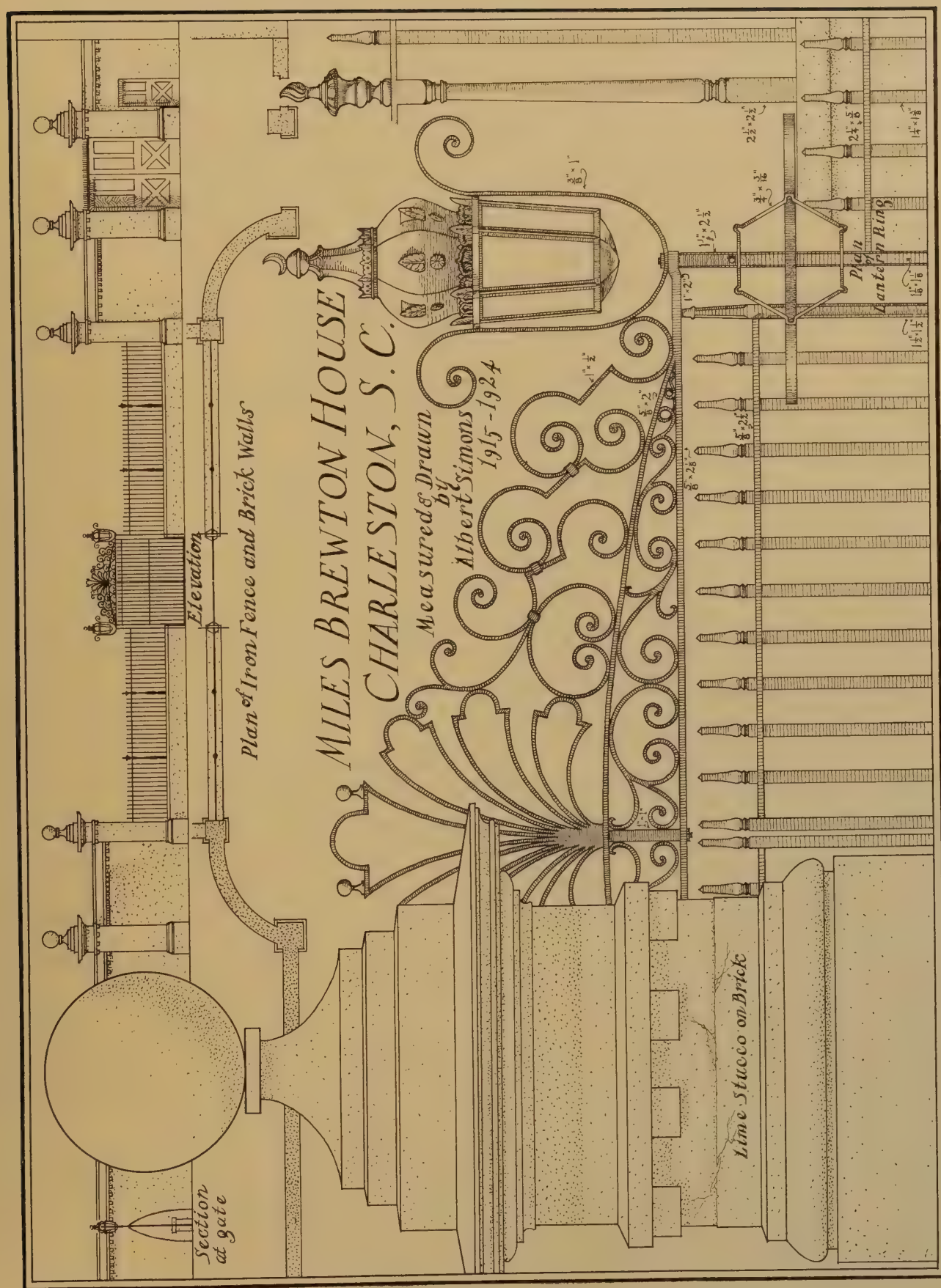
MILES BREWTON'S HOUSE—SOON AFTER 1765. 27 KING STREET



MILES BREWTON'S HOUSE



MILES BREWTON'S HOUSE

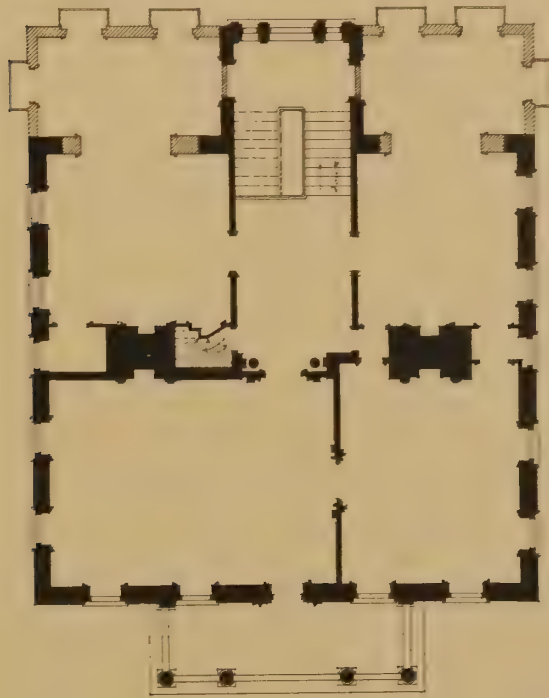


SMALL SCALE PLAN AND ELEVATION—1"=14' 9"
DETAILS— $\frac{13}{16}"=1'-0"$



MILES BREWTON'S HOUSE

Plan of 2^d floor Miles Brewton House



Scale ins 12 0 1 2 3 4 5 6 7 8 9 10 feet

DRAWN BY ALBERT SIMONS



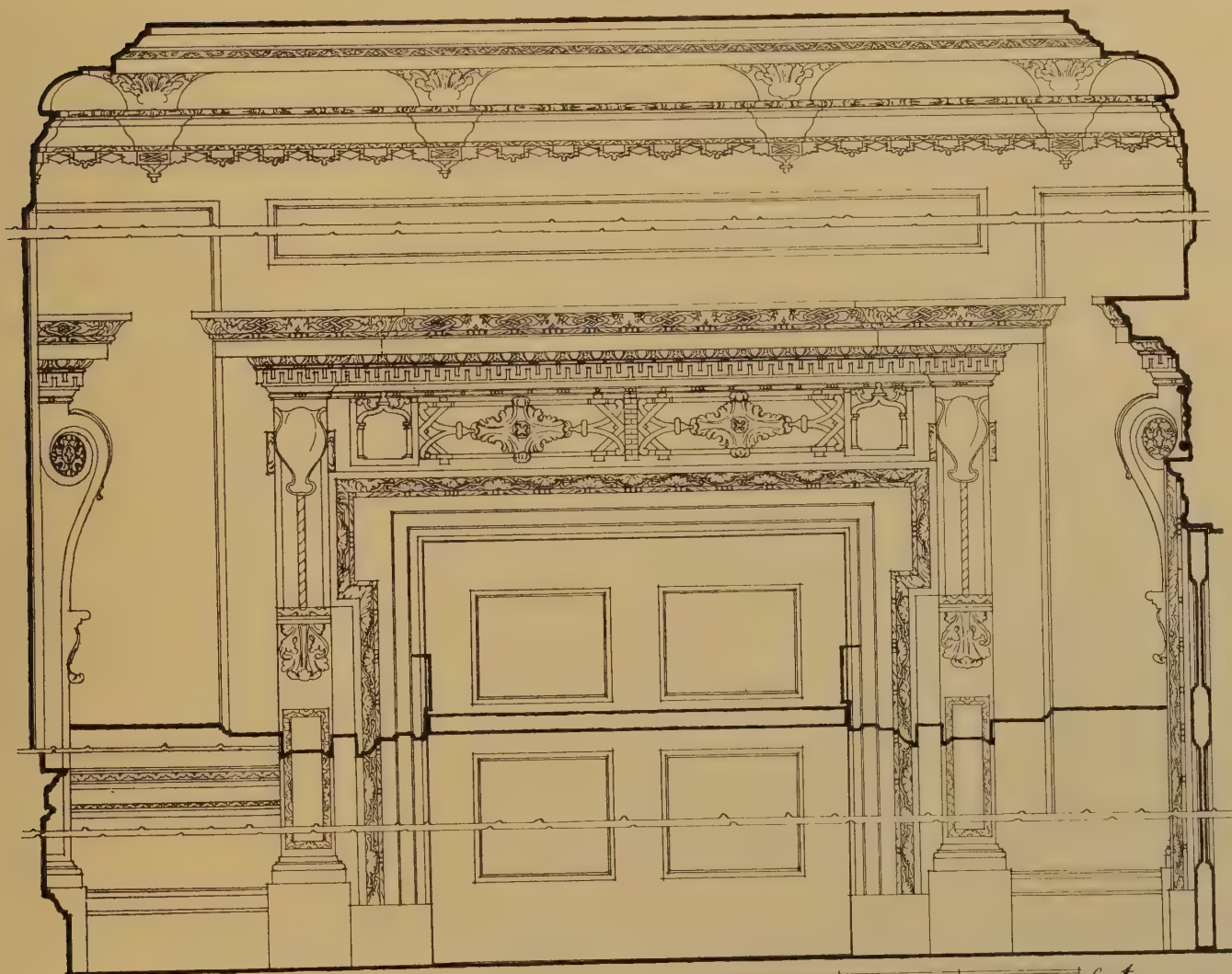
MILES BREWTON'S HOUSE



MILES BREWTON'S HOUSE



Scale ins 12 9 6 3 0 1 2 3 4 5 feet



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MILES BREWTON'S HOUSE

DRAWN BY ALBERT SIMONS



MILES BREWTON'S HOUSE



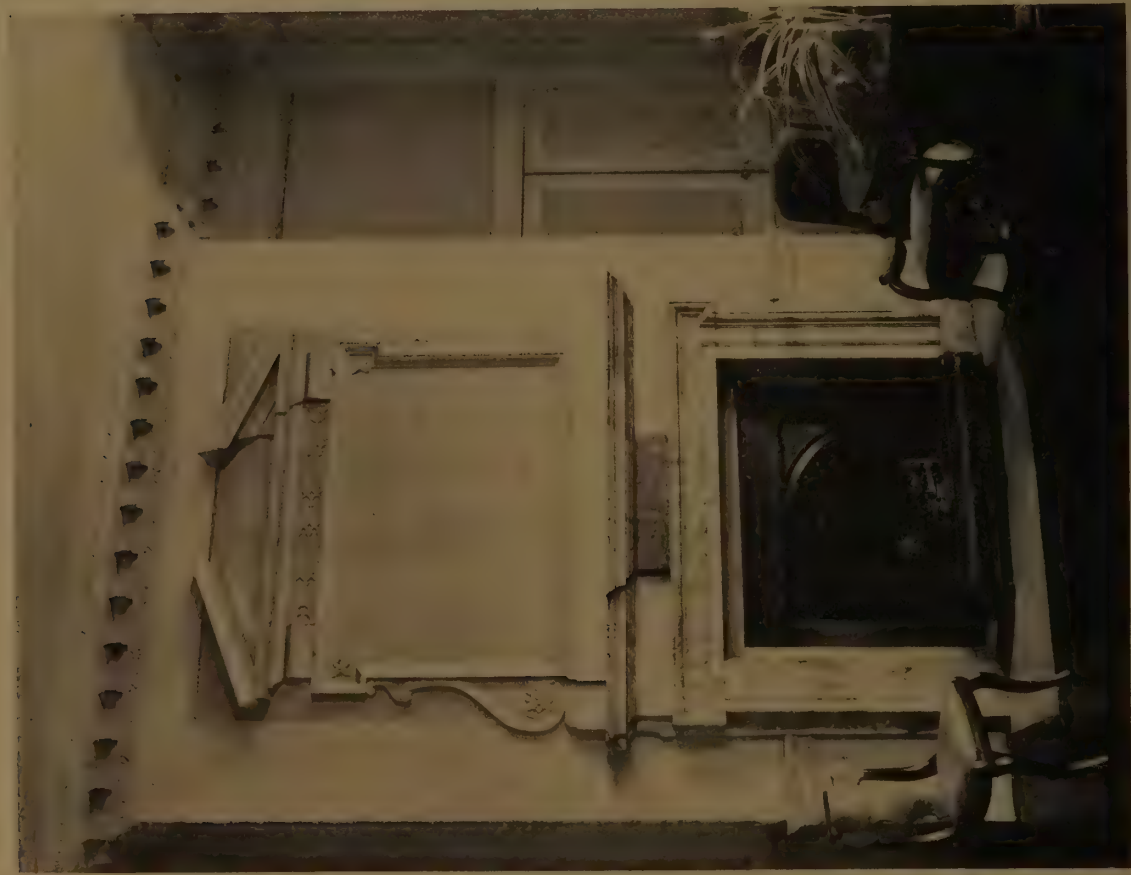
MILES BREWTON'S HOUSE



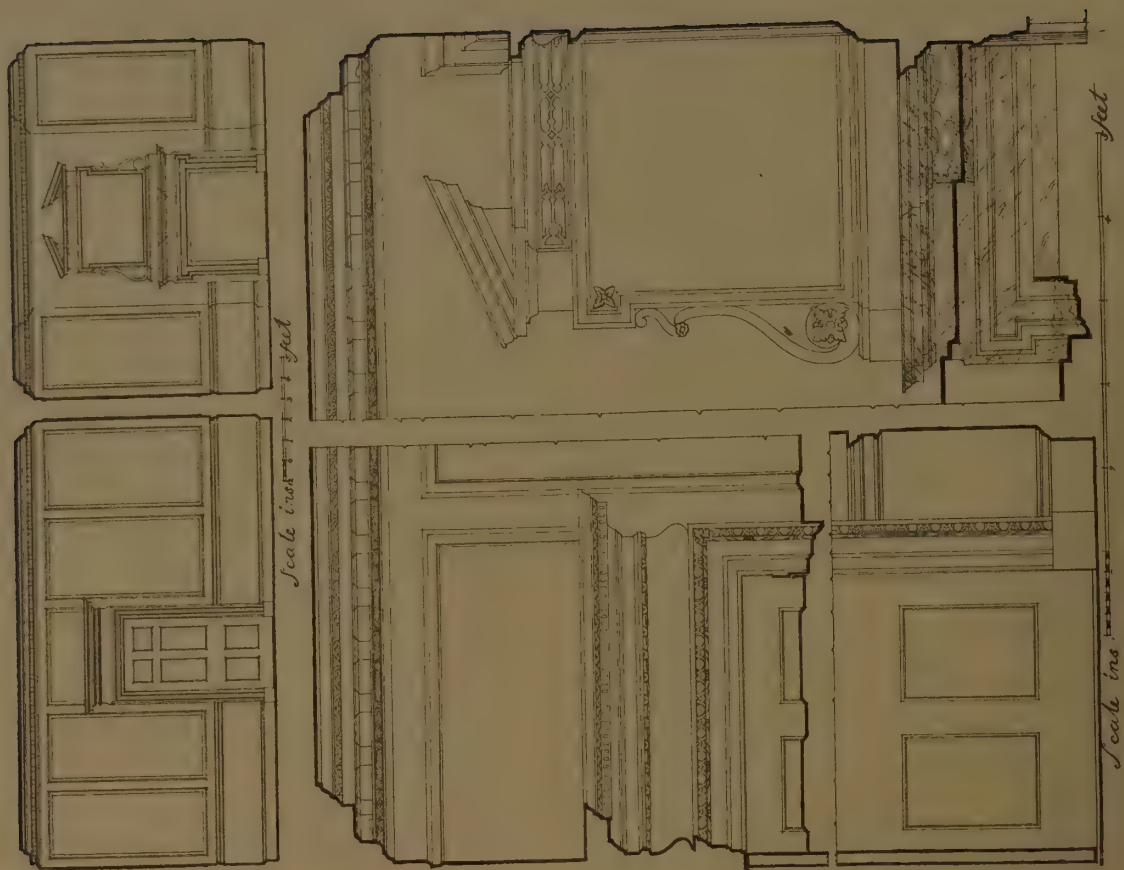
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MILES BREWTON'S HOUSE



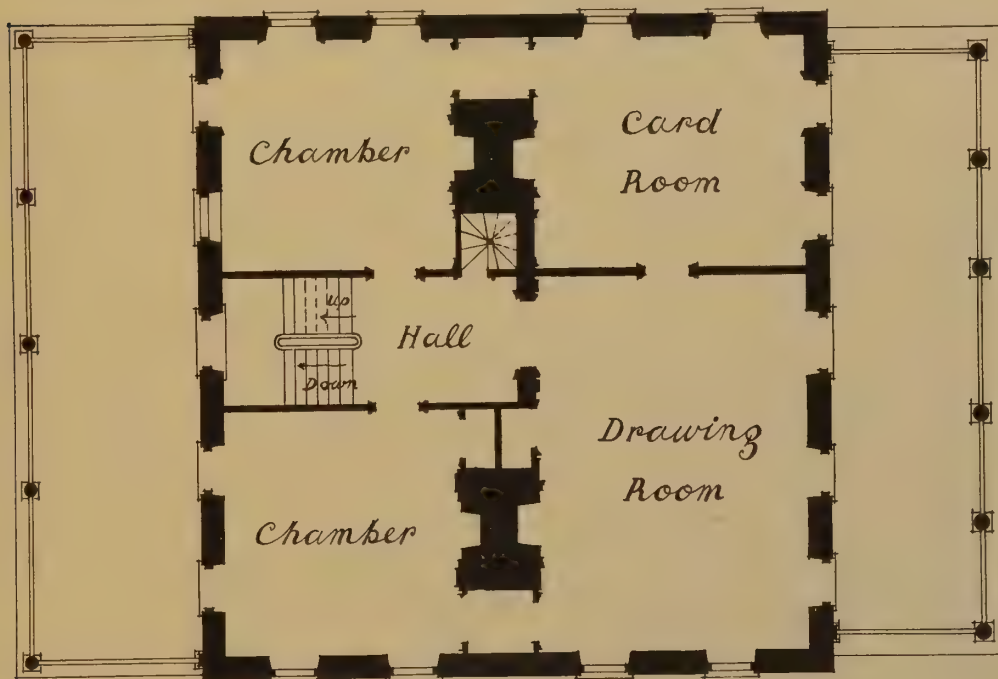
MILES BREWTON'S HOUSE



DRAWN BY ALBERT SIMONS



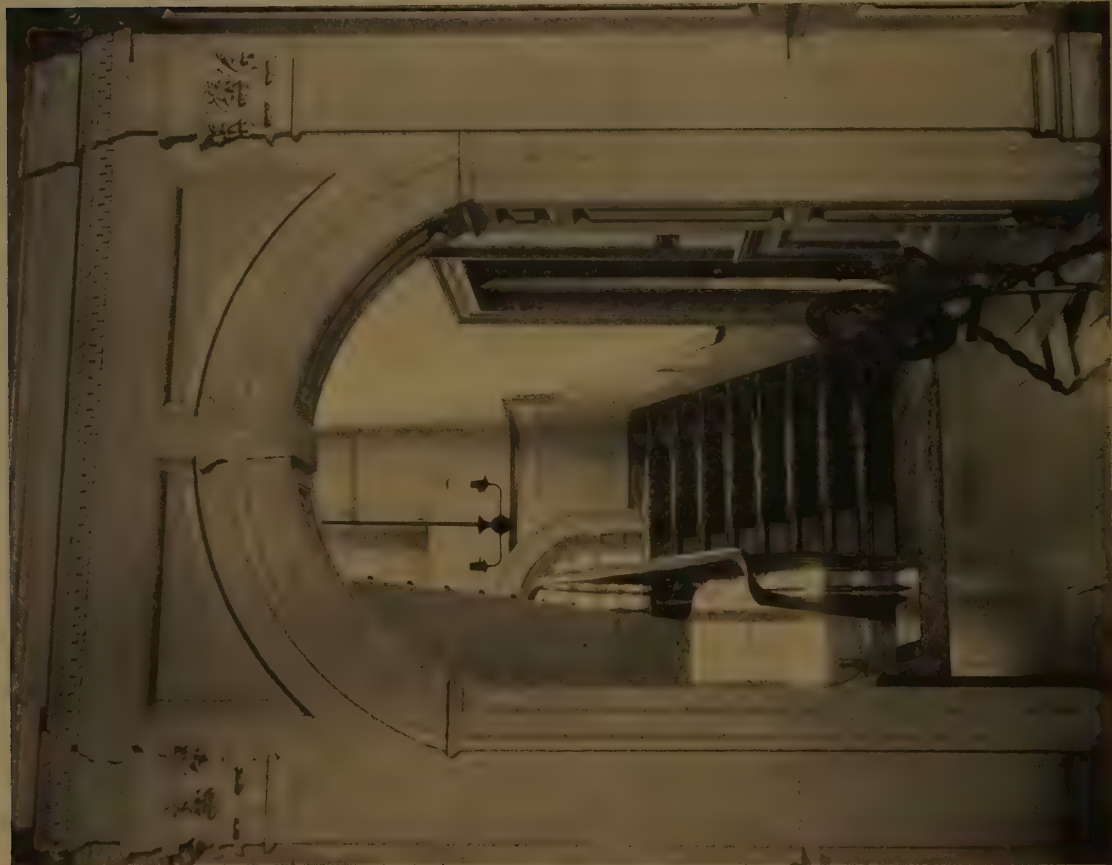
MILES BREWTON'S HOUSE



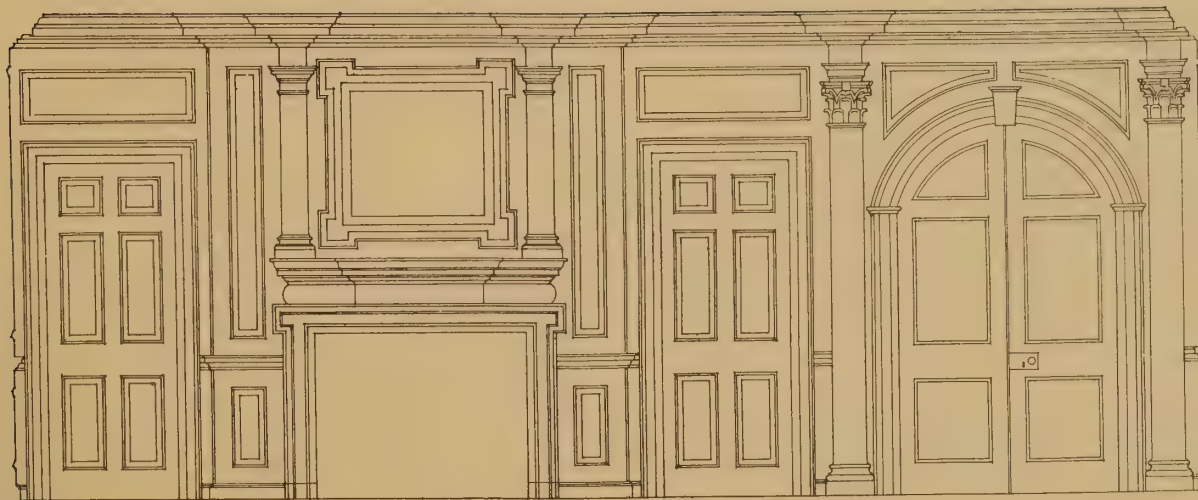
Scale in $\frac{1}{2}$ 0 1 2 3 4 5 6 7 8 9 10 feet

THE HORRY HOUSE

DRAWN BY ALBERT SIMONS

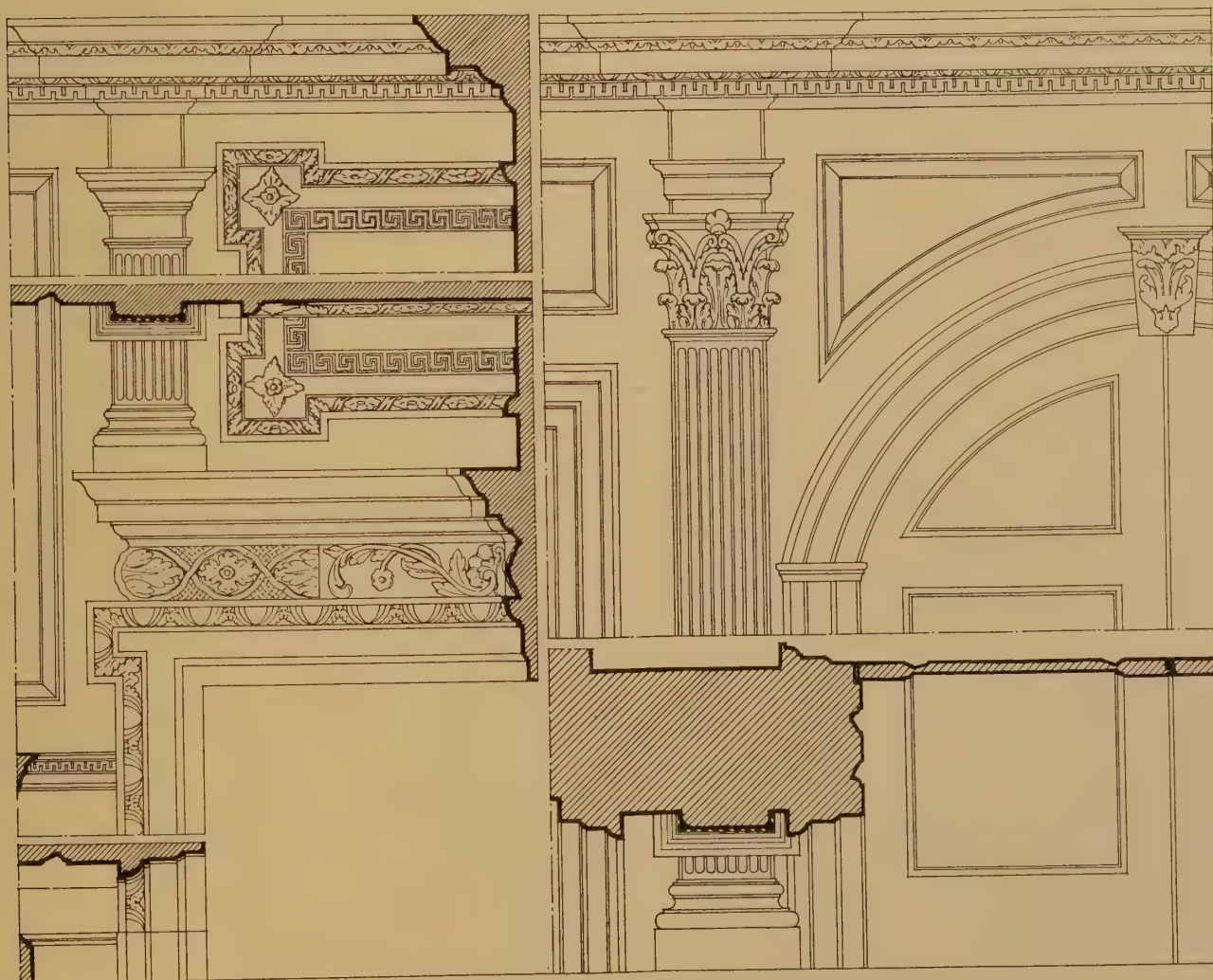


THE HORRY HOUSE



Scale ins $\frac{1}{2}$ 3 6 1 2 3 4 feet

Second Story Drawing Room of Horry House

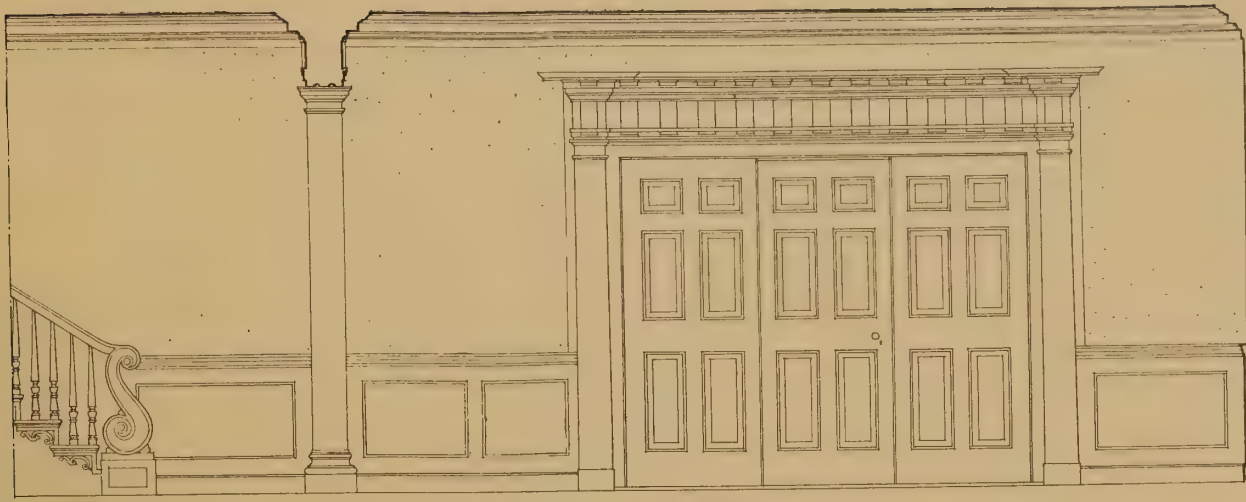


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DRAWN BY ALBERT SIMONS

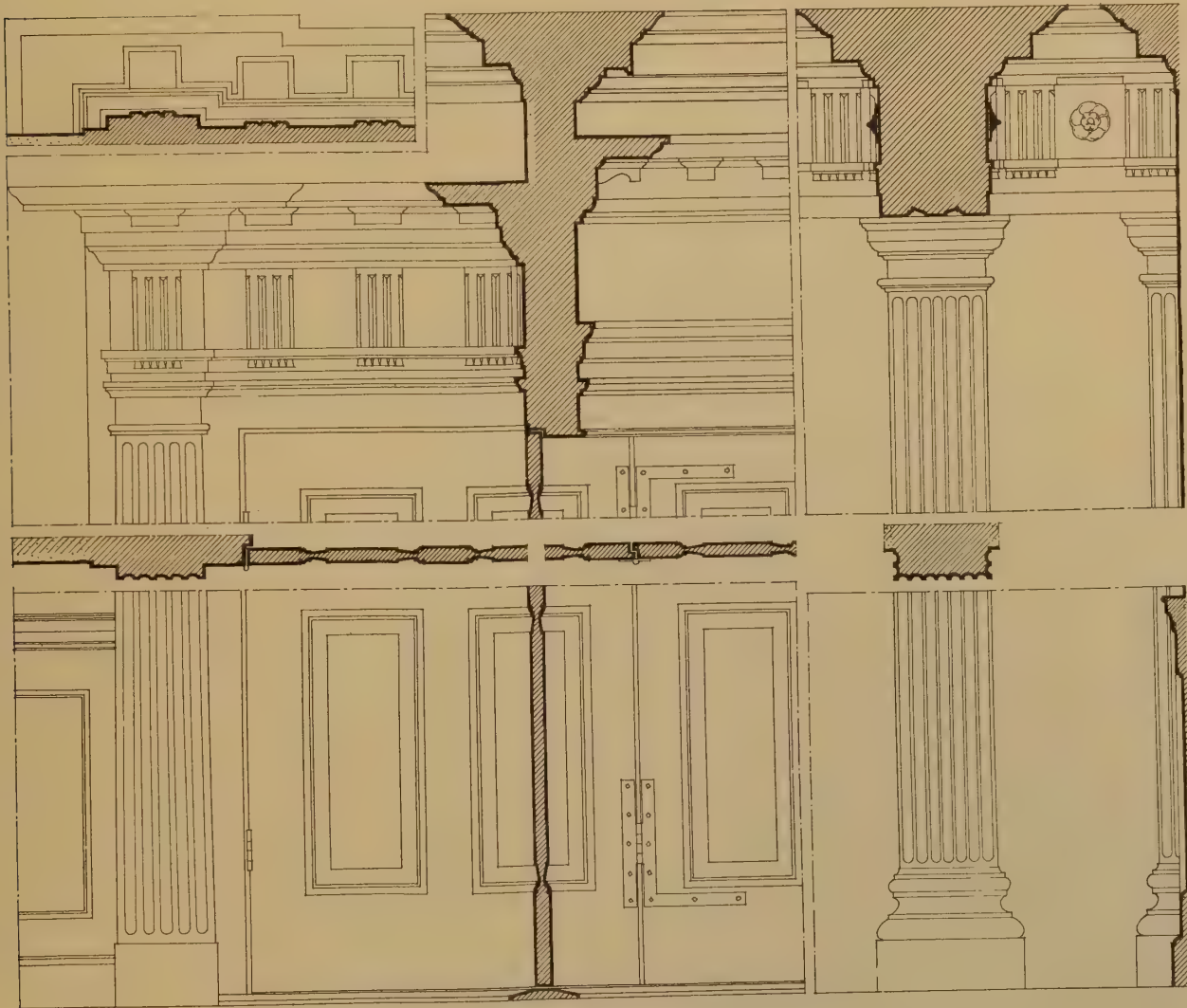


THE HORRY HOUSE



Scale ins. 12 9 6 3 0 1 2 3 4 5 feet

Entrance Hall of Horry House

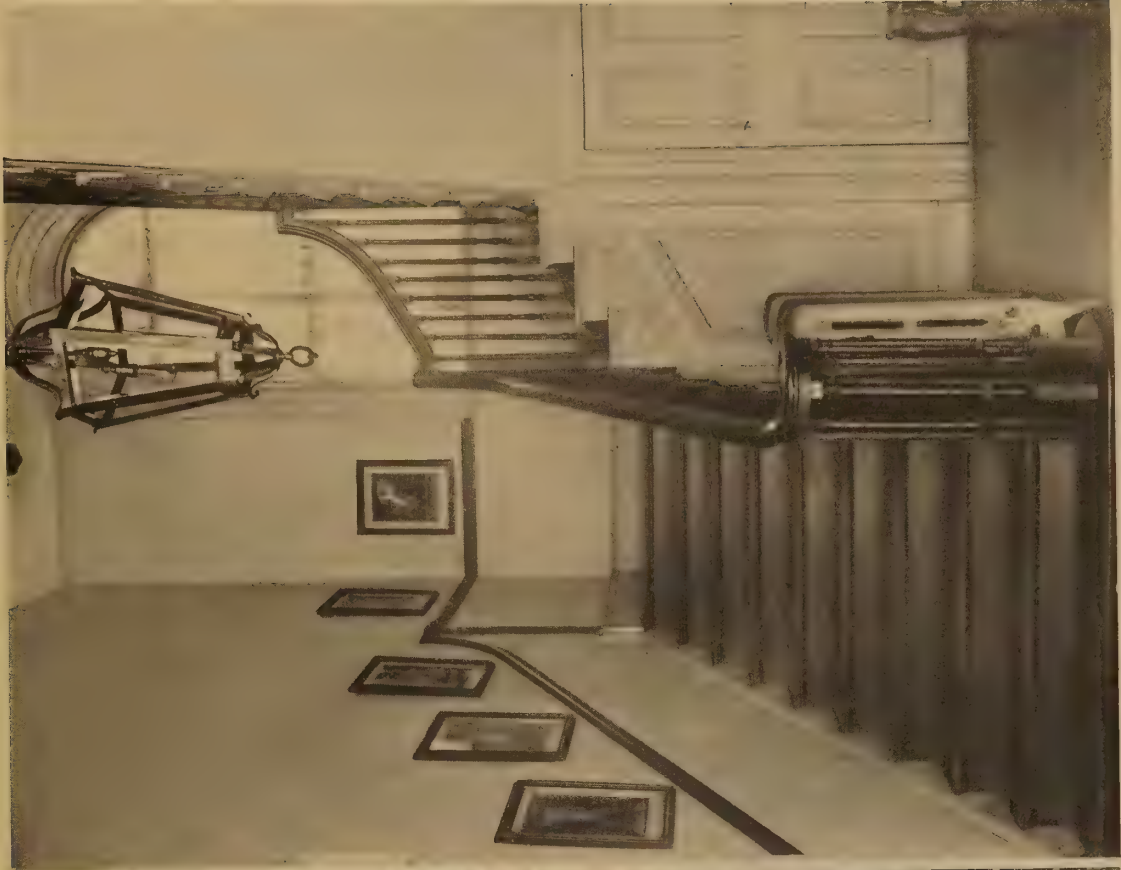


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DRAWN BY ALBERT SIMONS



JUDGE ROBERT PRINGLE'S HOUSE—1774. 70 TRADD STREET



JUDGE ROBERT PRINGLE'S HOUSE



JUDGE ROBERT PRINGLE'S HOUSE



JUDGE ROBERT PRINGLE'S HOUSE



GENERAL WILLIAM WASHINGTON'S HOUSE—AFTER 1768. SOUTH BATTERY AND CHURCH STREET



GENERAL WILLIAM WASHINGTON'S HOUSE



GENERAL WILLIAM WASHINGTON'S HOUSE



GENERAL WILLIAM WASHINGTON'S HOUSE



"CABBAGE ROW" (TOP). CHURCH STREET

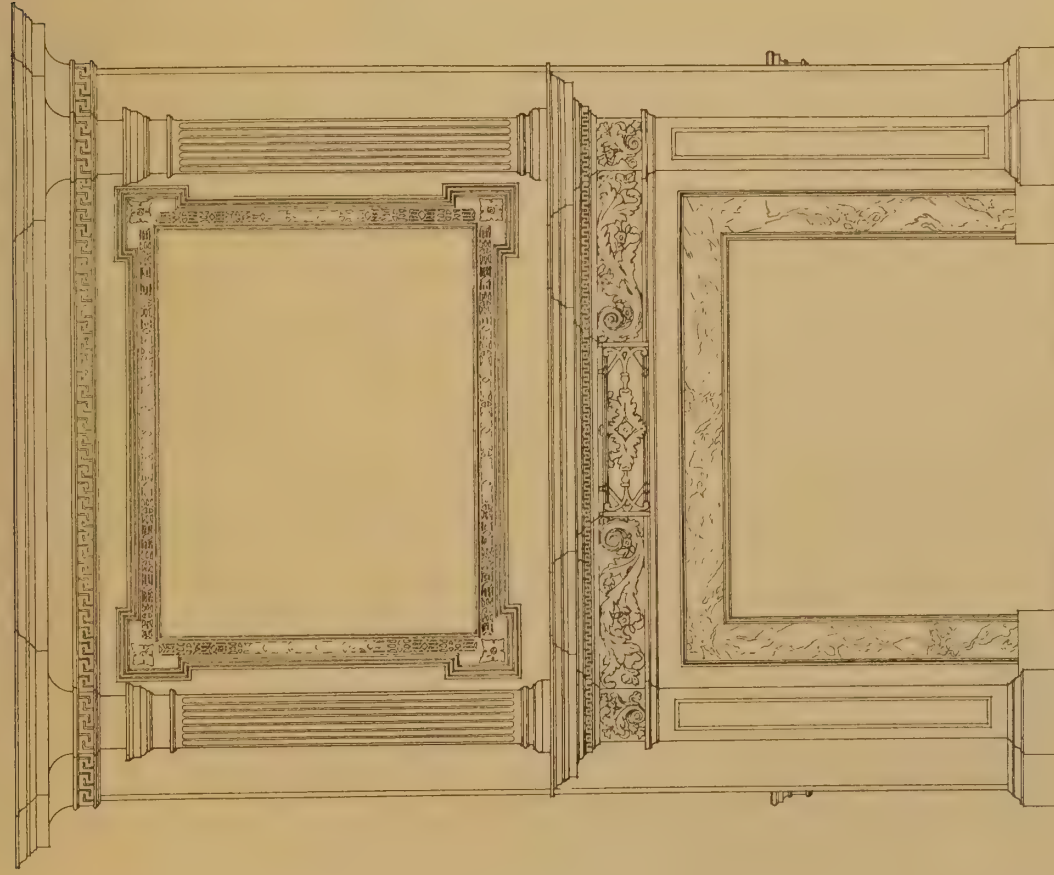
HOUSE AT 21 CHARLES STREET (BOTTOM)



JOHN EDWARDS' HOUSE—ABOUT 1770. 15 MEETING STREET



JOHN EDWARDS' HOUSE

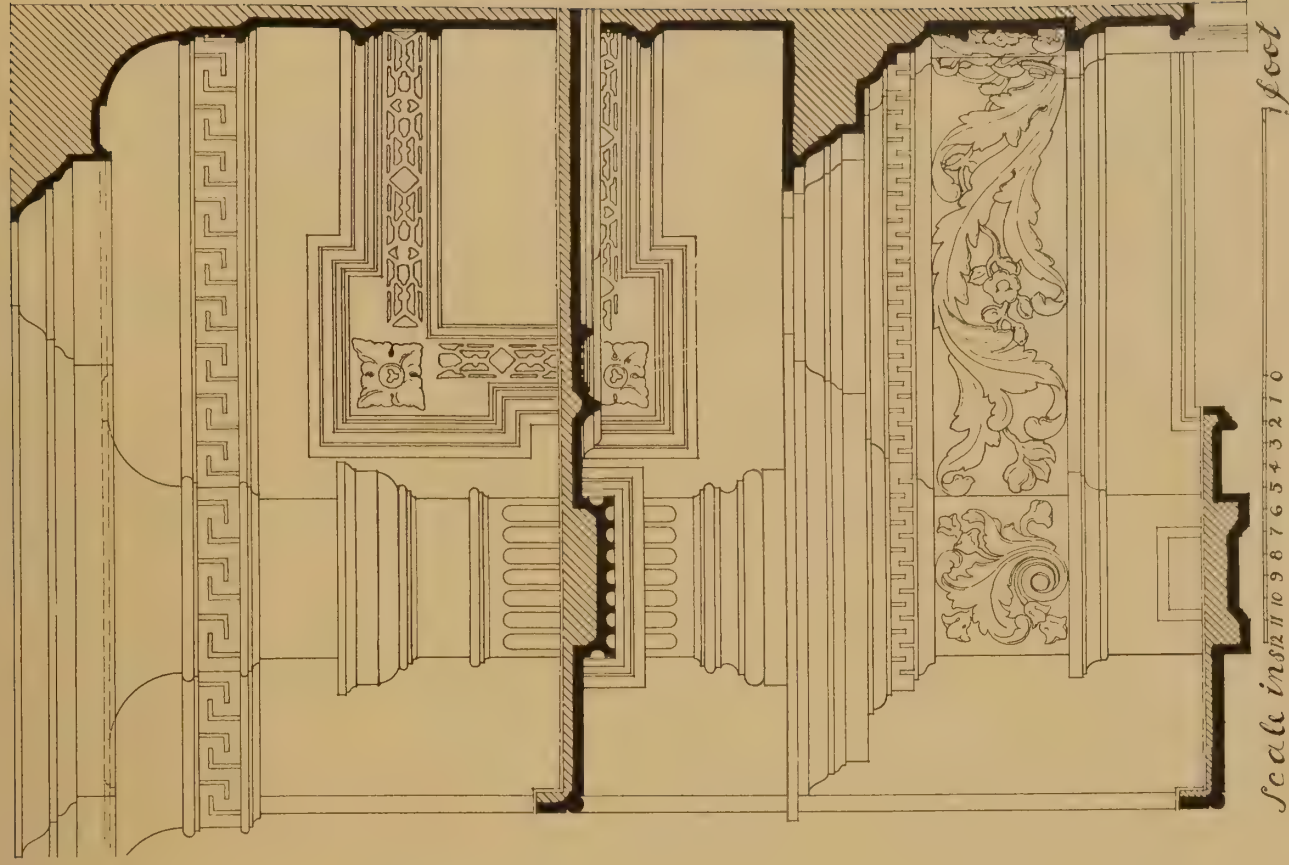


Scale in ^{ins} 1 2 3 4 5 6 7 8 9 10 11 12 feet

Drawing Room Mantel

of

John Edwards House



Scale in ^{ins} 1 2 3 4 5 6 7 8 9 10 11 12 feet

DRAWN BY ALBERT SIMONS



JOHN EDWARDS' HOUSE



JOHN EDWARDS' HOUSE



JOHN EDWARDS' HOUSE



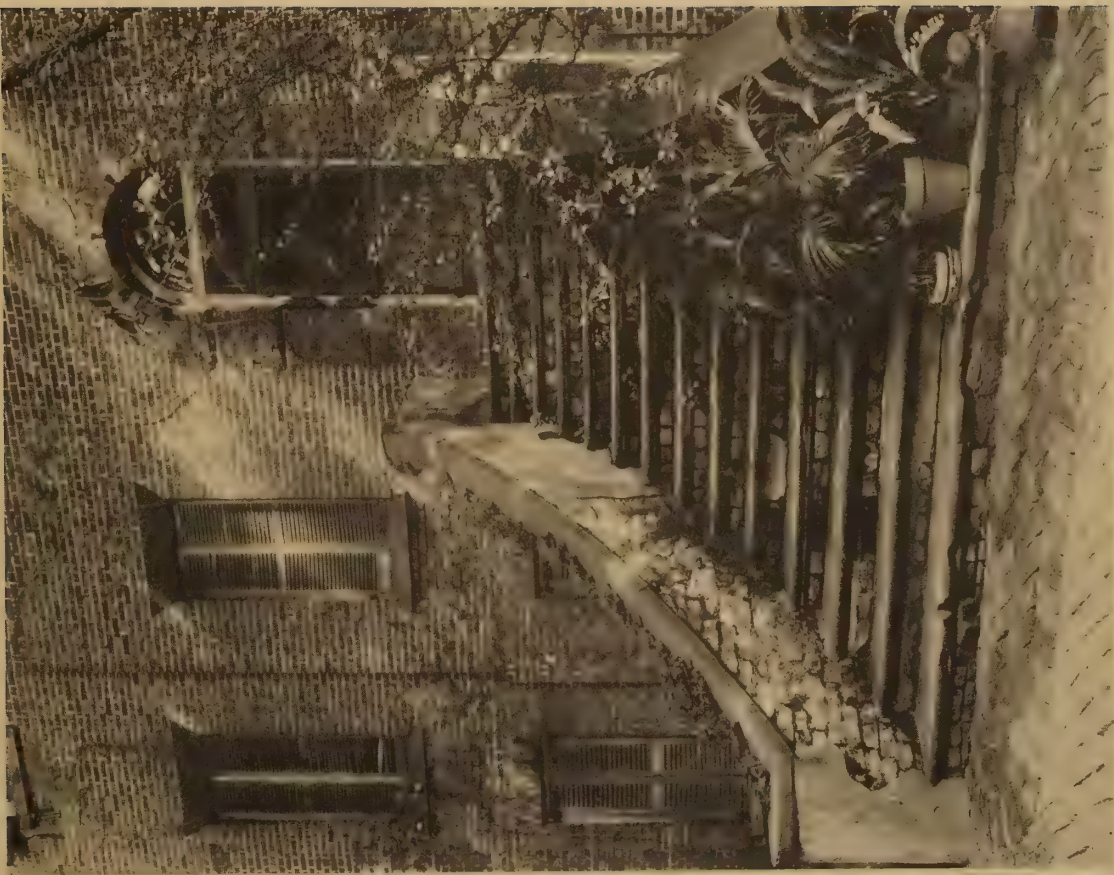
HOUSE AT 45 QUEEN STREET



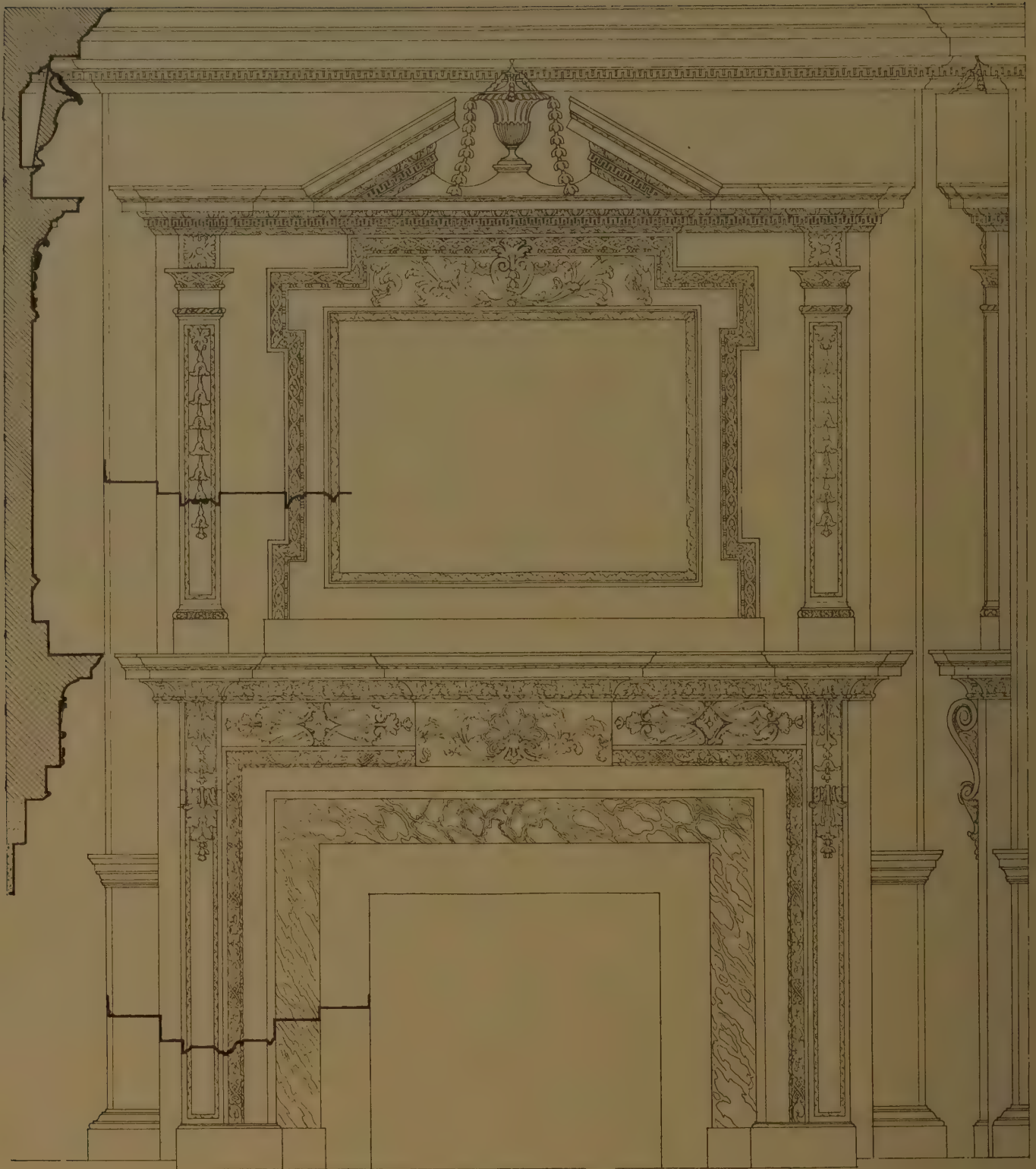
HOUSES IN TRADD STREET



HOUSE AT 25 MEETING STREET



ST. PHILIP'S CHURCH PARSONAGE—ABOUT 1770. GLEBE STREET



Scale in $\frac{1}{2}$ 5 6 3 1 2 3 feet

HUMPHREY SOMMERS' HOUSE

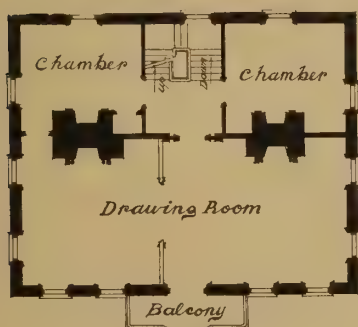
DRAWN BY ALBERT SIMONS



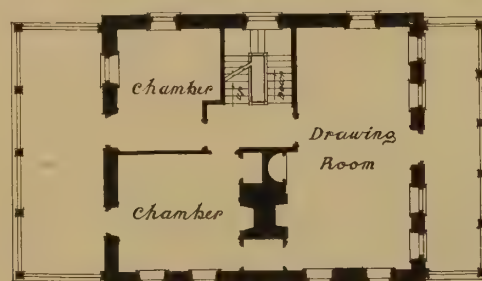
HUMPHREY SOMMERS' HOUSE—ABOUT 1765. 128 TRADD STREET



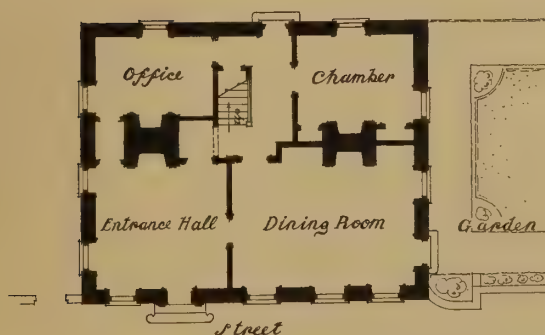
RALPH IZARD'S HOUSE—BEFORE 1757. 110 BROAD STREET



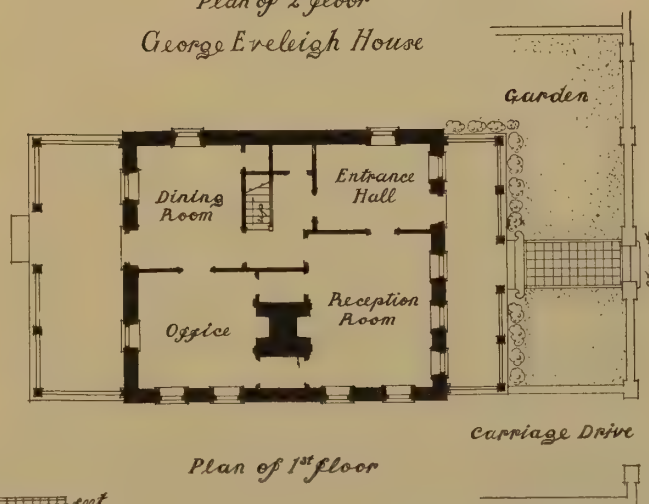
Plan of 2^d floor
Ralph Izard House



Plan of 2^d floor
George Eveleigh House



RALPH IZARD'S HOUSE



DRAWN BY ALBERT SIMONS

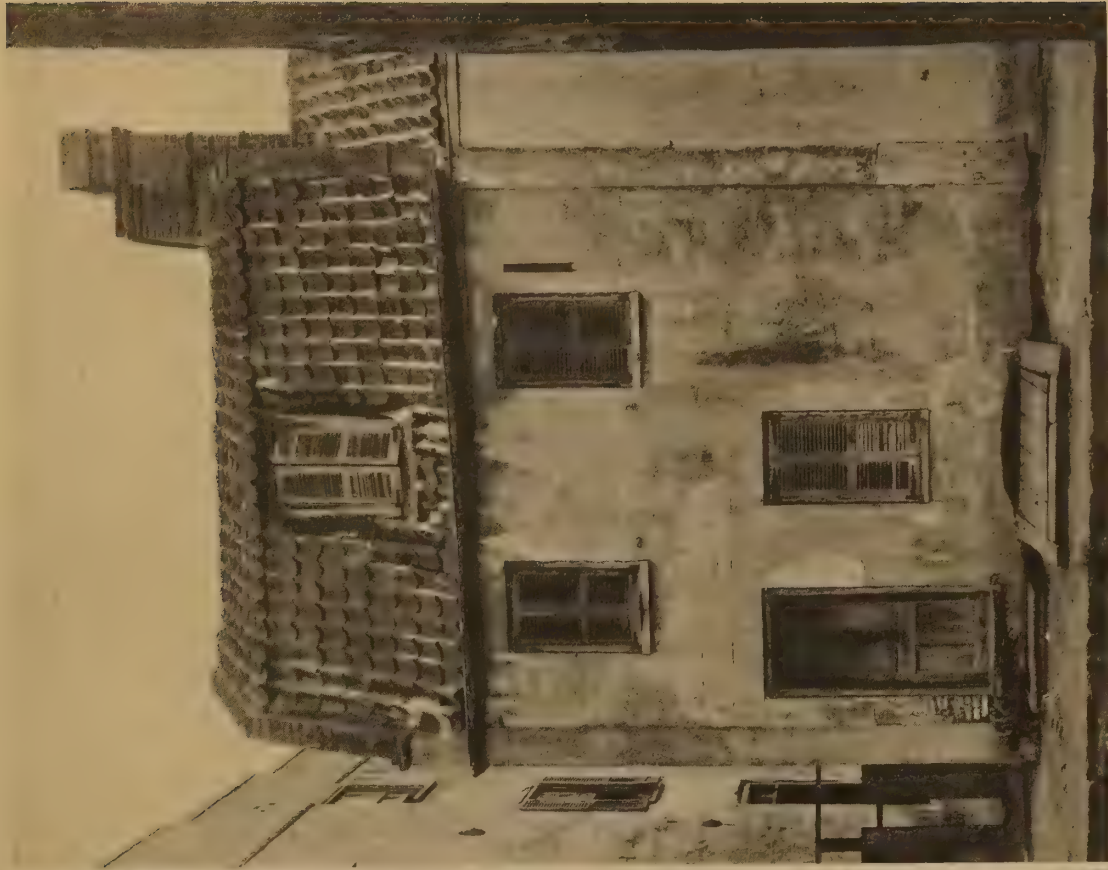
Scale in 1/8, 1/4, 1/2, 3/4, 1, 1 1/4, 1 1/2, 1 3/4, 2, 2 1/4, 2 1/2, 3, 3 1/4, 3 1/2, 4 feet



GEORGE EVELIEGH'S HOUSE — BETWEEN 1743-53. 39 CHURCH STREET



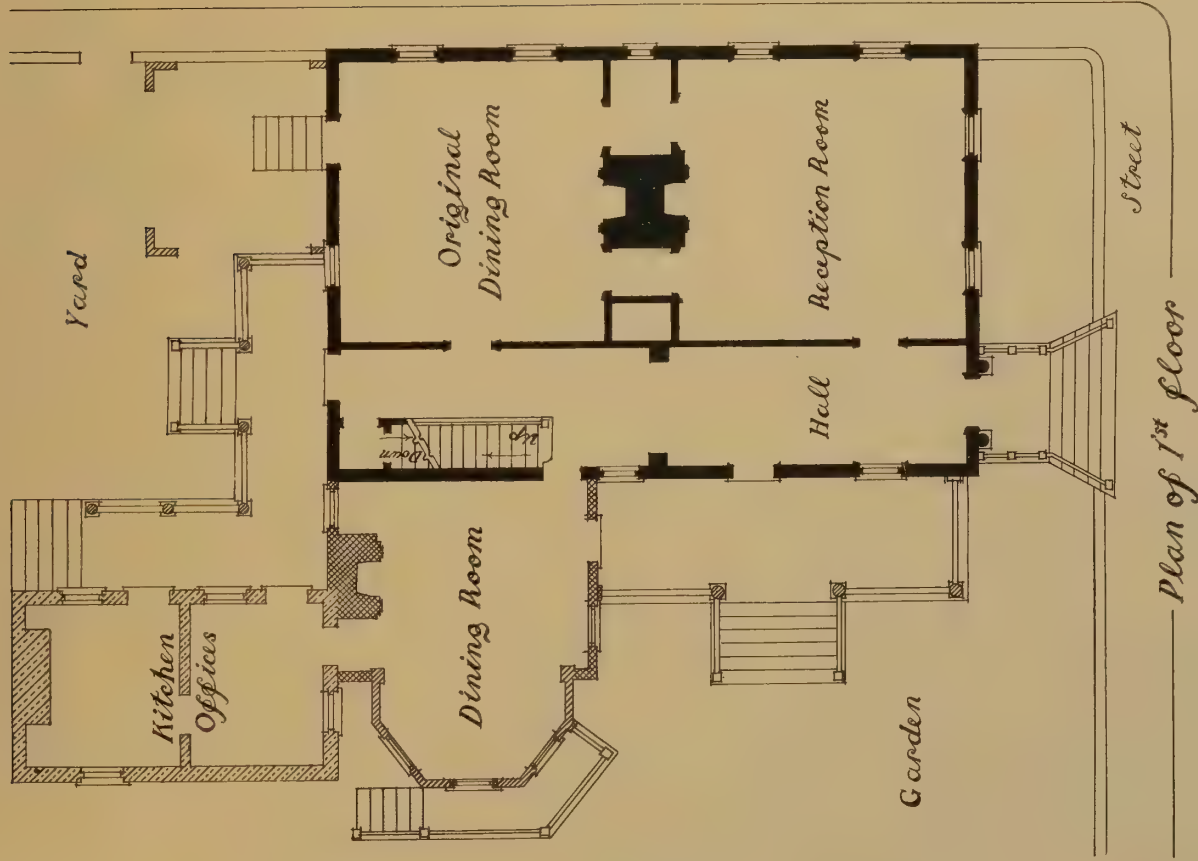
HOUSE AT 21 CHARLES STREET



PINK HOUSE IN CHALMERS STREET



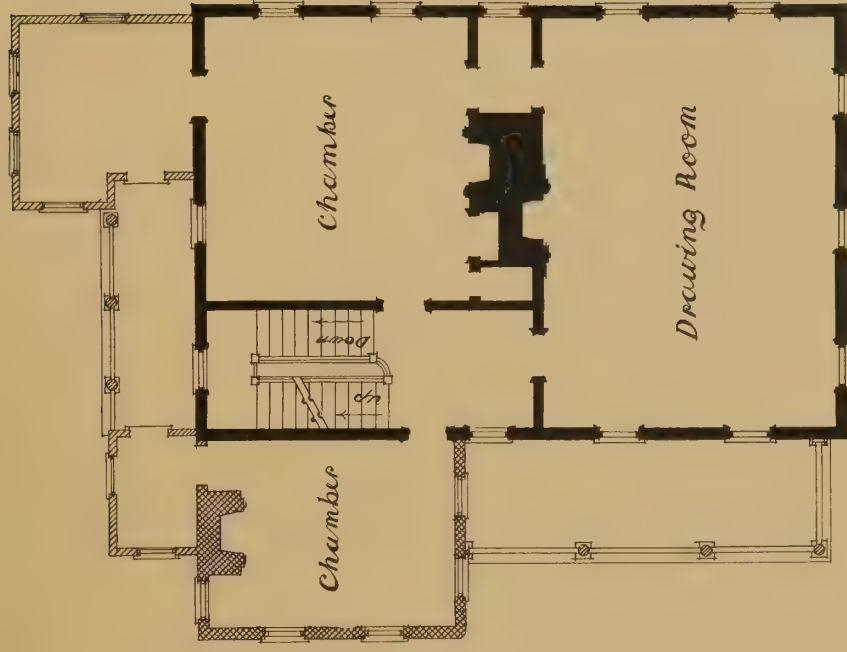
COLONEL JOHN STUART'S HOUSE—ABOUT 1772. 104 TRADD STREET



Plan of 1st floor

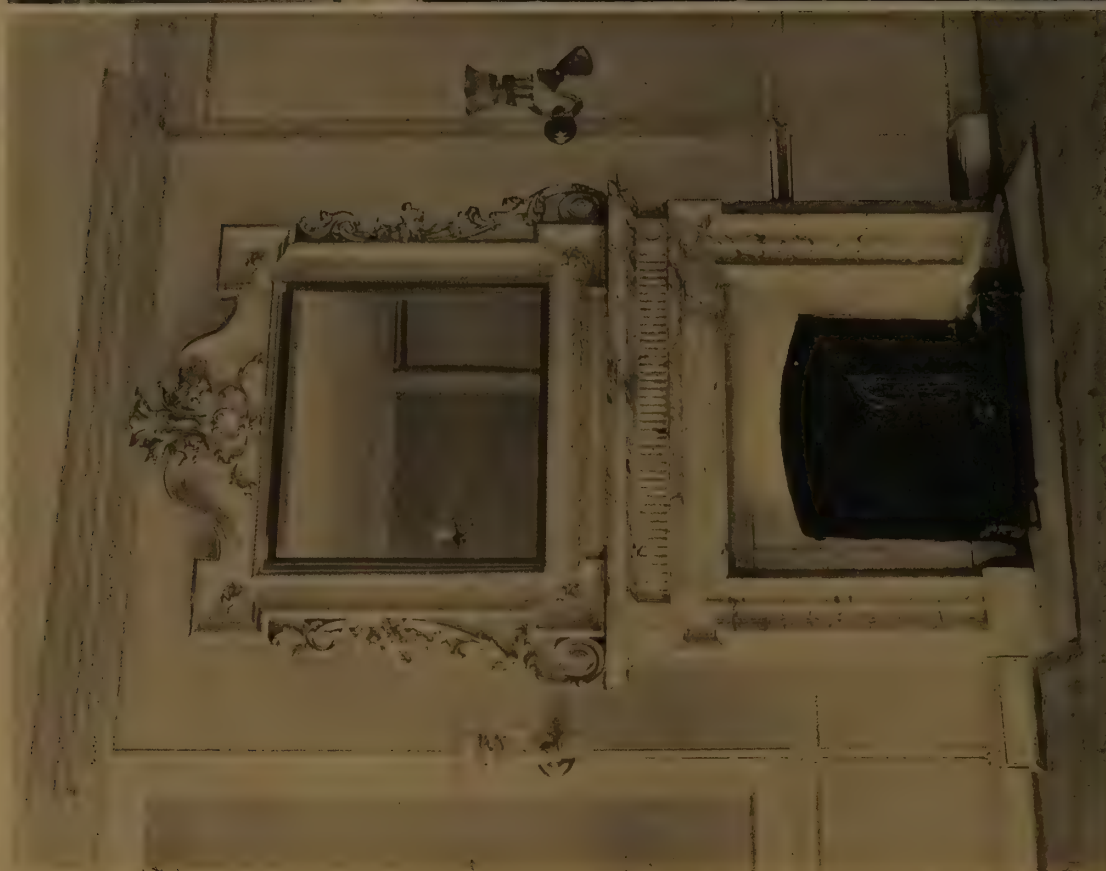
Scale in ^{ins} 12 0 1 2 3 4 5 6 7 8 9 10 feet

COLONEL JOHN STUART'S HOUSE—ORIGINAL PLAN IN SOLID BLACK LINES

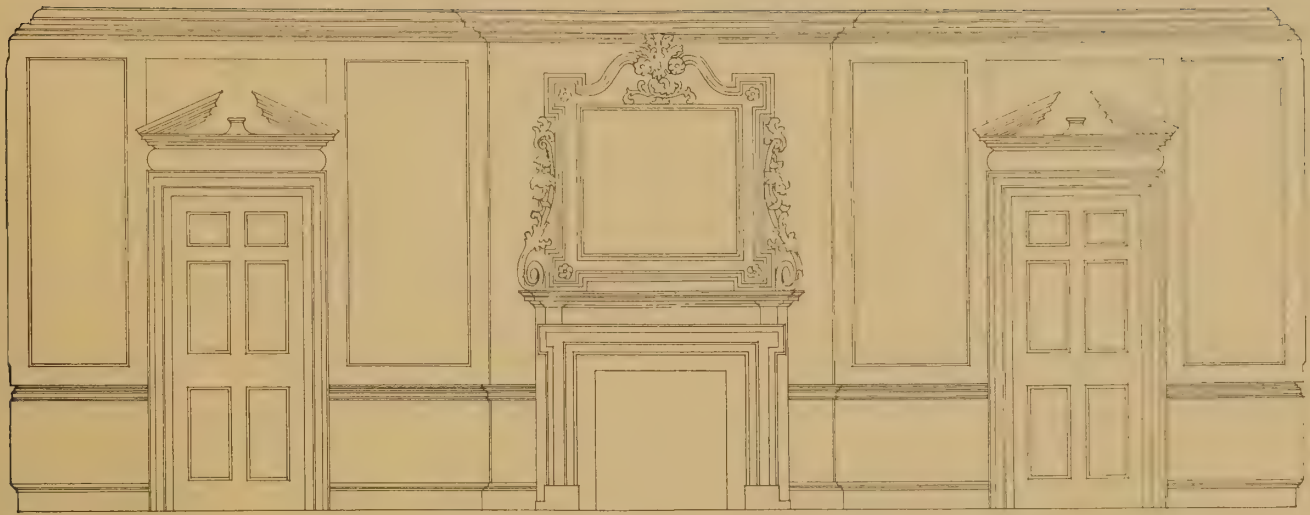


Plan of 2^d floor

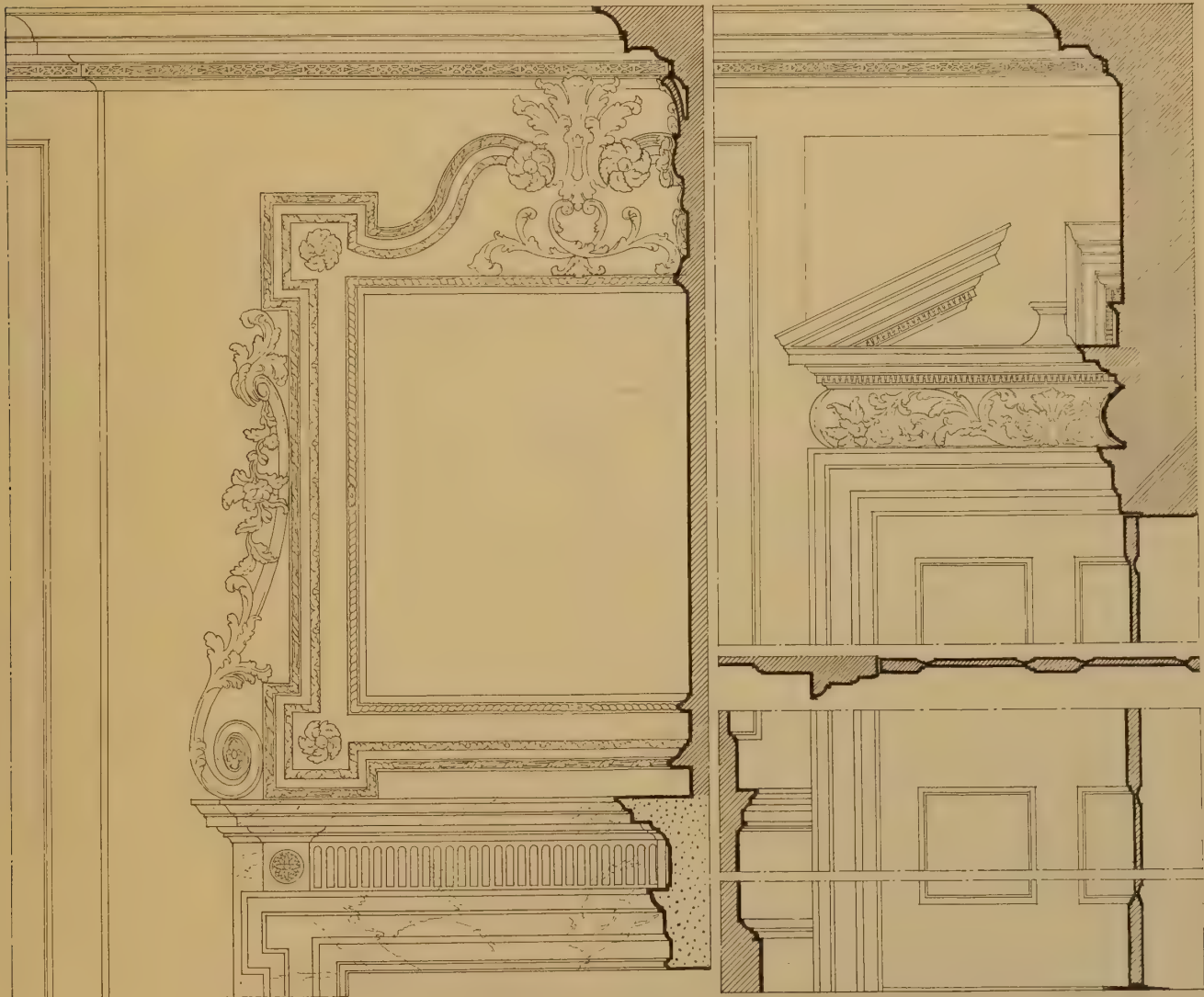
DRAWN BY ALBERT SIMONS



COLONEL JOHN STUART'S HOUSE



Scale in s ^{12 9 6 3 0} 1 2 3 4 5 *feet*



Scale in s ^{12 9 6 3 0} 1 2 3 *feet*

COLONEL JOHN STUART'S HOUSE—DRAWING-ROOM

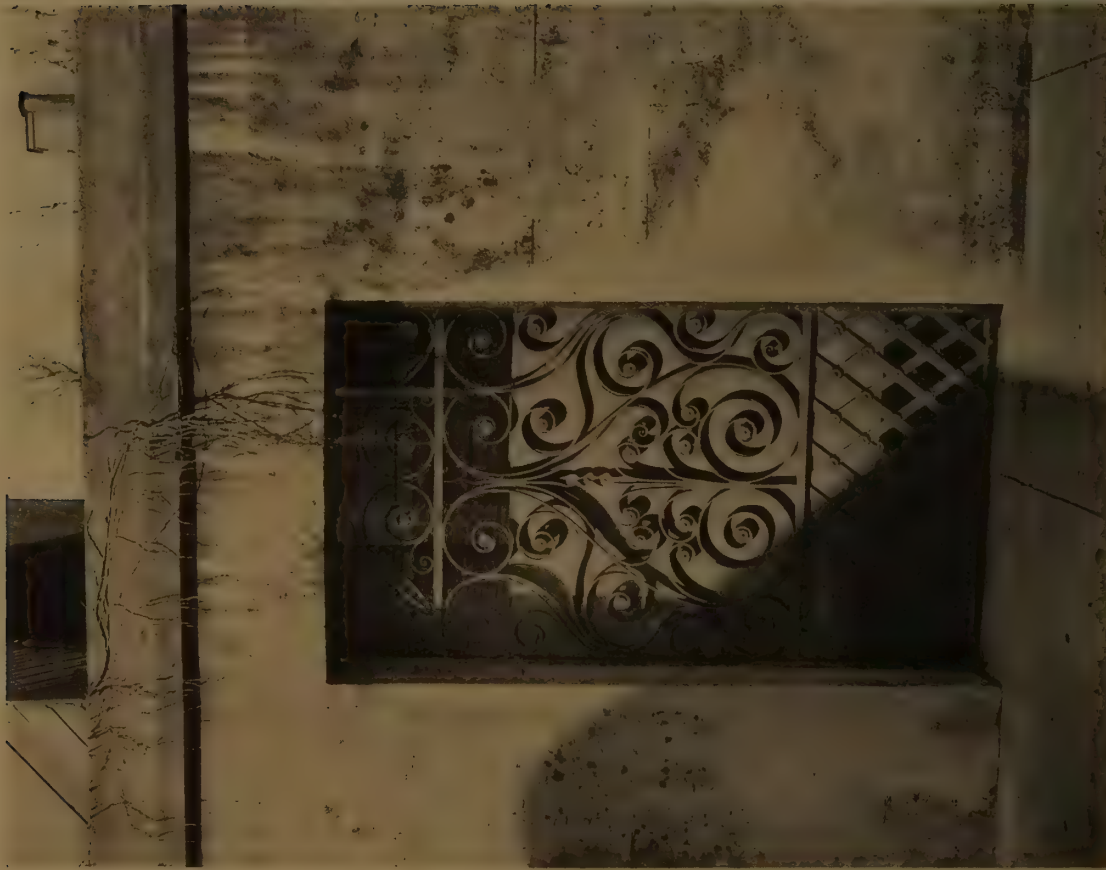
DRAWN BY ALBERT SIMONS



COLONEL JOHN STUART'S HOUSE



COLONEL JOHN STUART'S HOUSE



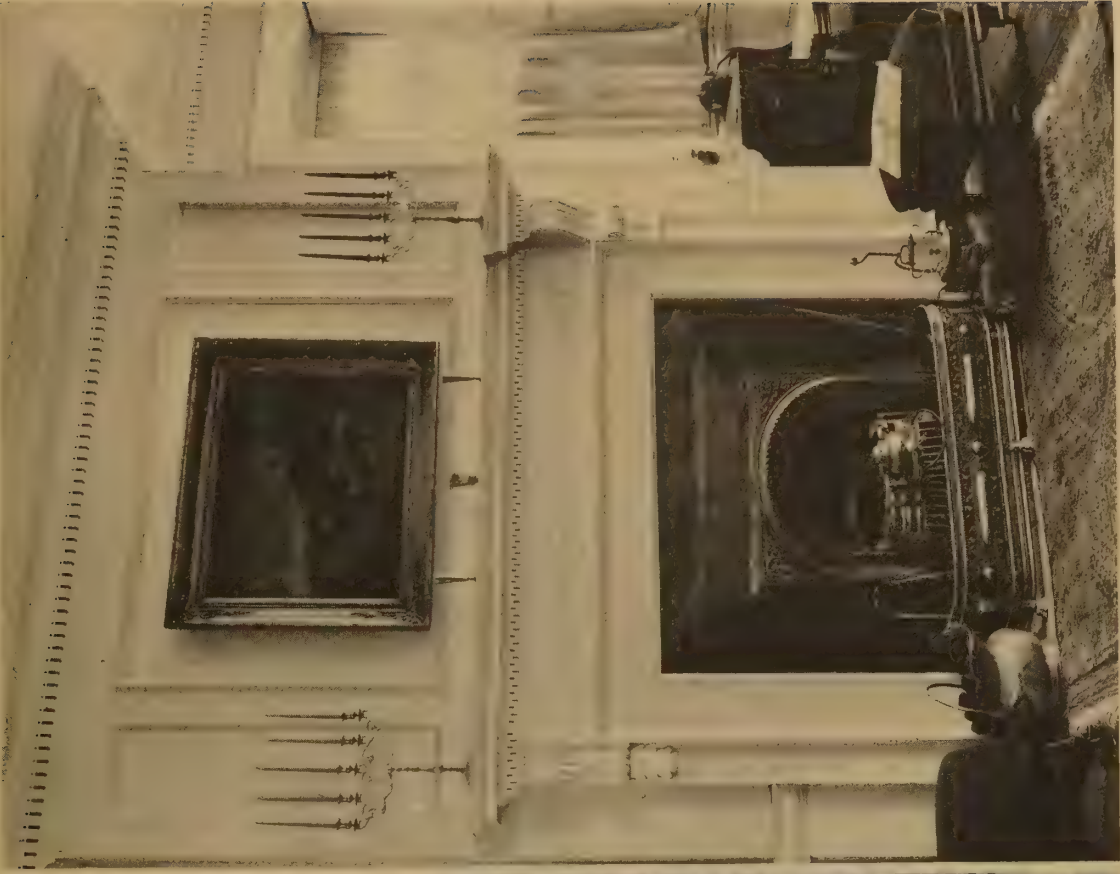
COLONEL JOHN STUART'S HOUSE



STAIRWAY—HOUSE AT 45 QUEEN STREET



SERVANTS' QUARTERS AT 45 QUEEN STREET



DANIEL BLAKE'S TENEMENTS — EASTERN HALF



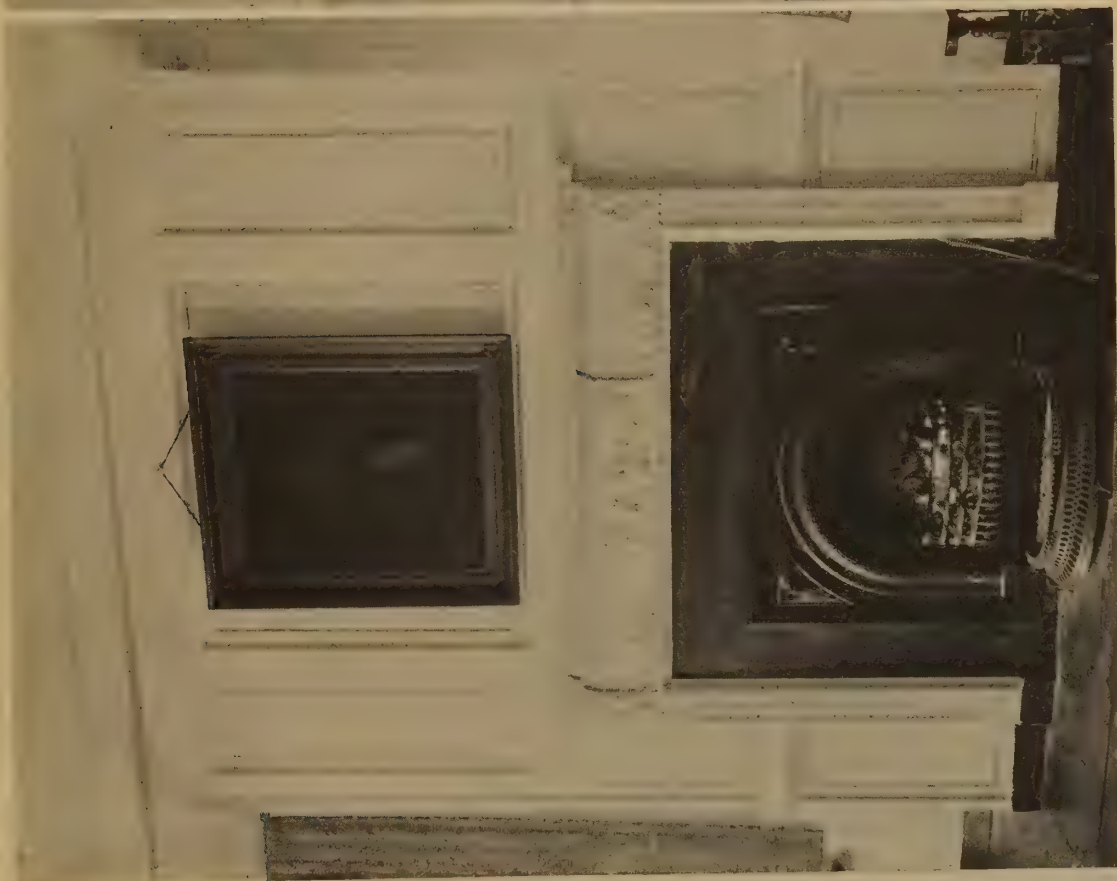
DANIEL BLAKE'S TENEMENTS—BETWEEN 1760 AND 1772. COURT HOUSE SQUARE



DANIEL BLAKE'S TENEMENTS



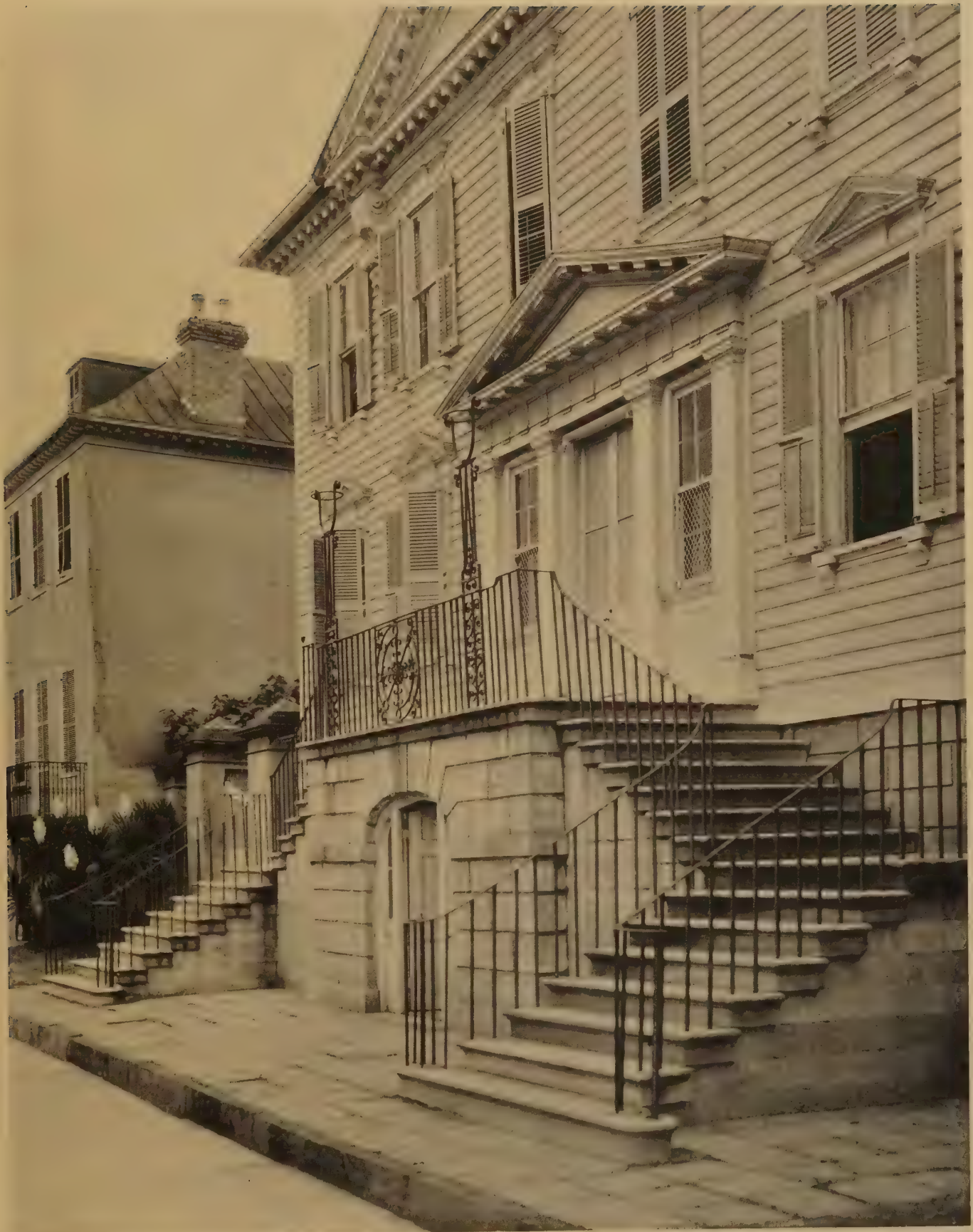
DANIEL BLAKE'S TENEMENTS—EASTERN HALF



DANIEL BLAKE'S TENEMENTS—WESTERN HALF



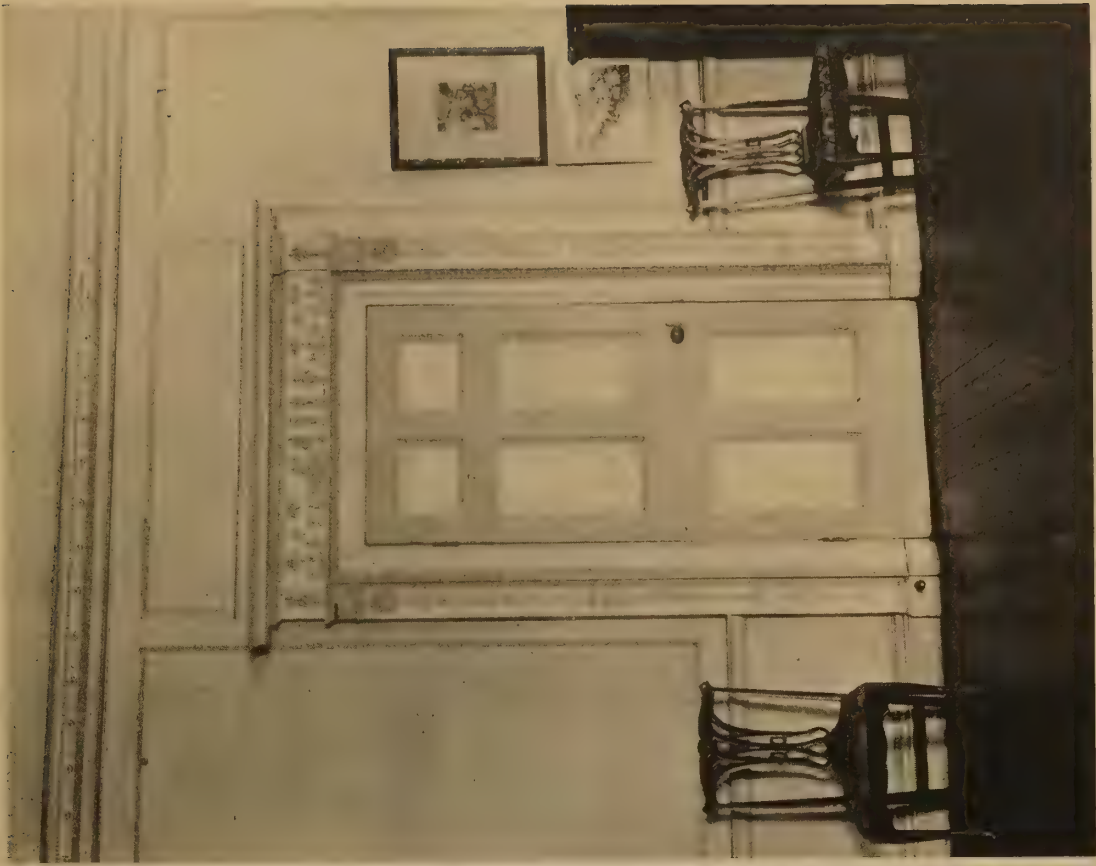
WILLIAM GIBBES' HOUSE — BEFORE 1789. 64 SOUTH BATTERY



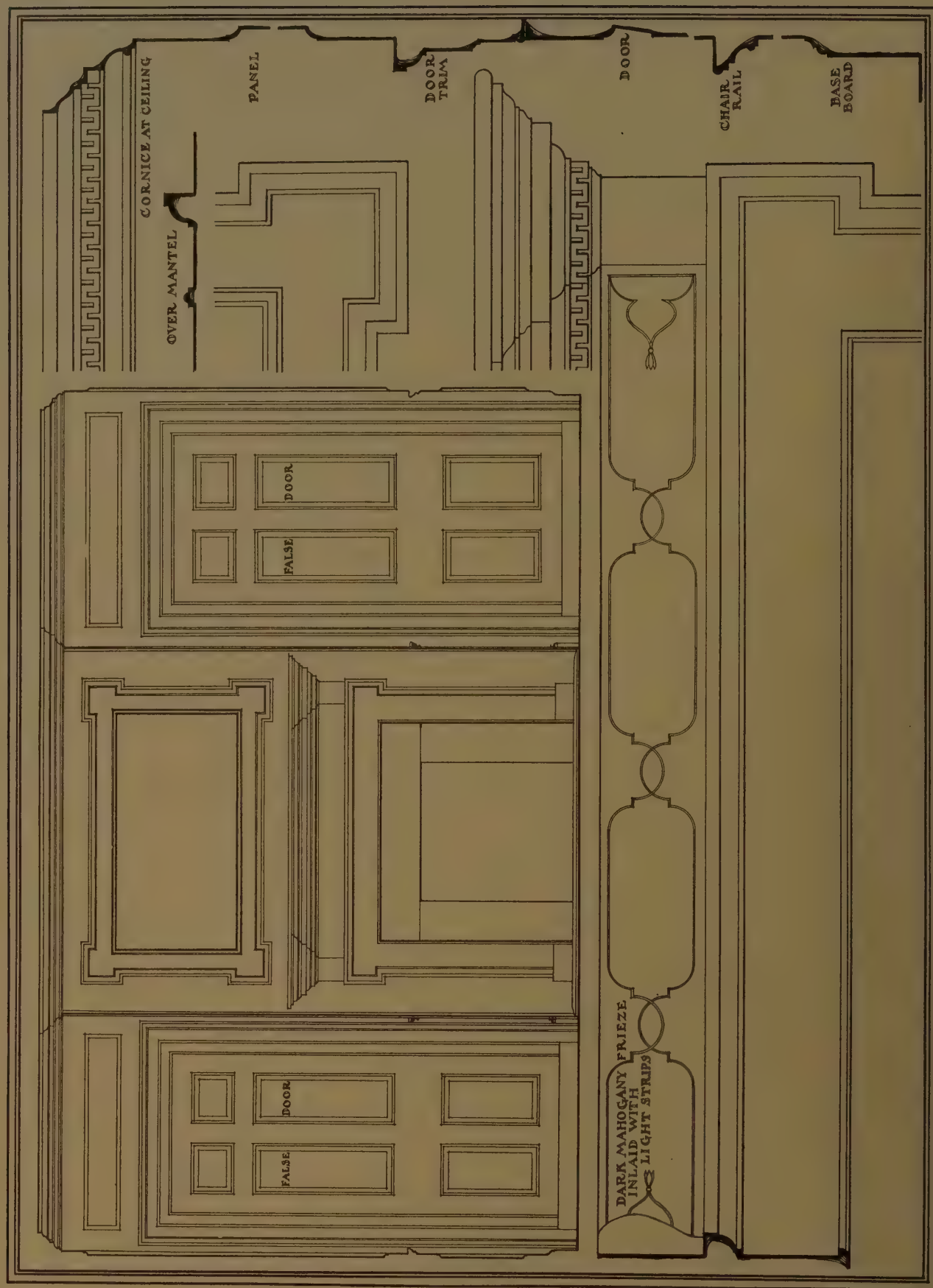
WILLIAM GIBBES' HOUSE



WILLIAM GIBBES' HOUSE



WILLIAM GIBBES' HOUSE



HOUSE AT 60 CHURCH STREET—MAHOGANY-PANELED ROOM
ELEVATION— $1\frac{1}{2}$ ' $0''$. DETAILS— $1\frac{1}{8}$ ' $0''$

DRAWN BY ALBERT SIMONS

THE POST-REVOLUTIONARY PERIOD



SIR HENRY CLINTON'S MAP OF CHARLESTON — 1780



PLAN of the CITY of CHARLESTON, SOUTH CAROLINA.

from a Survey taken by L. Peltre 1788.

THE POST-REVOLUTIONARY PERIOD



URING the Revolution, Charleston became one of the chief focal points of the war-zone. After successfully resisting a combined naval and military attack in 1776, under General Clinton and Sir Peter Parker, it was swept by a destructive fire in 1778, shelled by General Prevost in 1779, and finally, after the fall of Savannah, was shut in by Clinton, with fortifications thrown across the neck of land between the two rivers and by a fleet anchored in the harbor. In 1780, after a protracted siege, General Lincoln surrendered the city to the British, who did not evacuate until December, 1782.

When the chaos of war ceased, the town presented the appearance of an armed camp. A considerable area lay within the fortifications, but there were few buildings, and several of these were barracks. In many parts of the town were large vacant spaces called "greens"; these had been used for drilling and maneuvering troops. The whole terrain was intersected by lagoons, tide marshes, and creeks navigable by small craft and spanned by bridges to connect the isolated boroughs.

Commerce and trade had disappeared; many substantial Tory citizens had fled; even the leaders of the victorious patriots had been ruined financially. There was no stable system of currency, and there was no credit available with which to start new business. Until raw products could be produced for export, extreme poverty prevailed. The production of indigo, which had been subsidized by the Crown and had been the source of much wealth, had now ceased, never to be revived. Until cotton was introduced as a staple, and the swamps along the rivers had been systematically cleared and dyked for the more general cultivation of rice, the depression continued. In 1787, water mills took the place of manual processes for cleaning and polishing the grain, effecting a greater profit. Banks were established and foreign trade, which had been formerly monopolized by Great Britain, spread to all parts of Europe. Manufactured articles needed by the entire state were imported by the merchants, while down the rivers to the wharves floated barges from the plantations, bearing vast quantities of rice, and along the miry roads plodded long defiles of ox-drawn wagons piled high with cotton from the up-country. At the shops and taverns in Broad, Elliot,

and Tradd streets could be found English hardware and woolens, French silks and brandies, Canton china, Madras prints, Spanish and Portuguese wines, and Jamaica rum.

Prosperity grew with the closing of the eighteenth and the opening decades of the nineteenth century. With the outbreak of the Napoleonic Wars, following the French Revolution, the British Navy destroyed the French merchant marine, and France opened her commerce to neutrals; thus American trade prospered greatly, supplying France and the French West Indies with food-stuffs. This led to reprisals from Great Britain, reflected here by the disappearance of foreign commerce and the accumulation of raw produce, with an accompanying decline in values and loss of capital, which was further aggravated by the "State of War" that existed with France for some years. The conditions became acute prior to the War of 1812, but by 1816 hard times had passed and the town entered upon a new period of prosperity and expansion which lasted until the debacle of 1860.

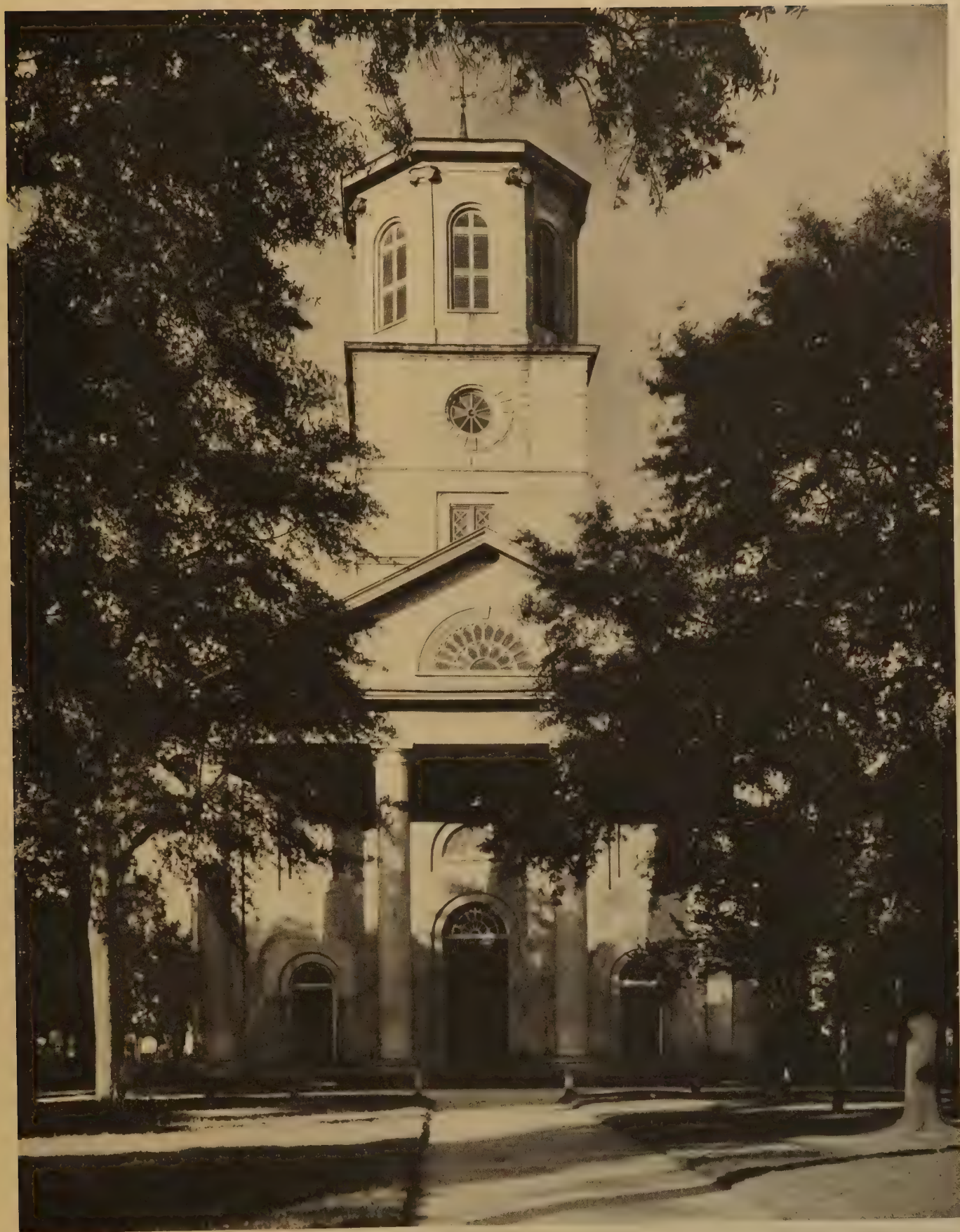
It will be noted, in general, that intensive building usually follows a period of commercial activity, and that construction frequently goes forward when the tide of prosperity has reached its flood or has begun to ebb. This may be accounted for by the fact that building operations proceeded slowly in those days and considerable time was spent in preparation before the project could be commenced. With the first economic recovery following the Revolution, we note the erection of a considerable number of religious, philanthropic, and social institutions, as well as commercial and domestic buildings.

Perhaps the most gifted architect of this period was Gabriel Manigault, the third of his family in America to bear that name. He was a gentleman rice-planter of independent means who had completed his education in Geneva and London and brought home with him from England a valuable architectural library. He was the first Charleston architect in the more modern acceptance of the term, in that he prepared designs to be executed by builders. However, his equipment seems to have been more that of a cultured amateur than of the thoroughly trained professional. All of his work betrays the elegant attenuation of proportions, smallness of scale, and flatness of detail which characterize the work of the Adam Brothers and their immediate successors. He died in Philadelphia in 1809.

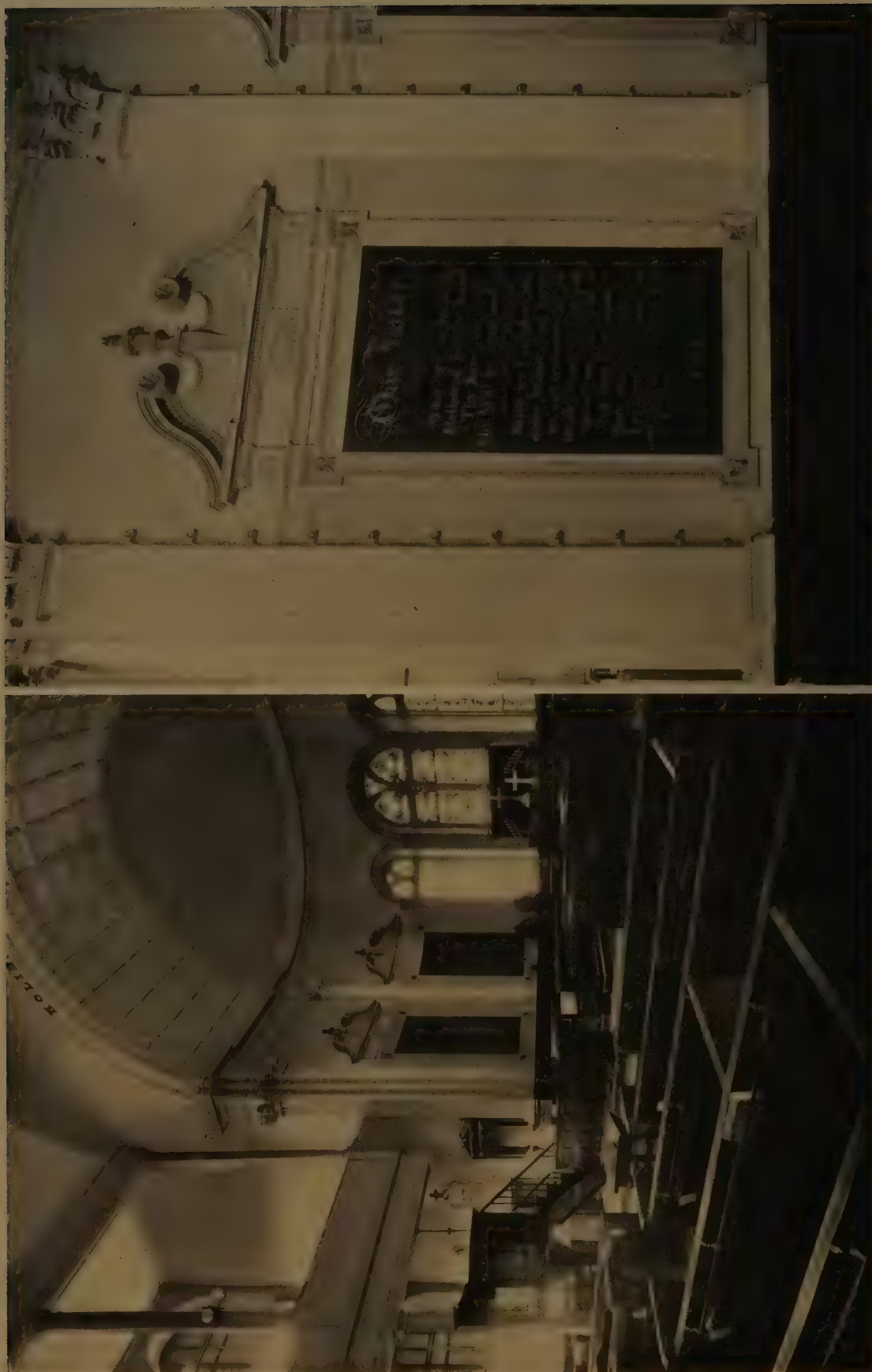
The dwelling-house of this period following immediately after the Revolution displays considerable ingenuity and variety of plan. Gracefully winding stairways and oval drawing-rooms indicate the influence of architects conversant

with contemporary French as well as English practice. Paneling disappears from the interiors, except as wainscoting. Mouldings become very small in scale and of greater variety of profile. Much reeding and channeling is resorted to, as well as composition ornament of standardized Adam types. Plaster cornices and centerpieces enrich the lofty ceilings in the main rooms. Piazzas, or open galleries, in two or three tiers, assume greater proportions and extend the entire length of the house along the western or southern exposure, shielding the house from the hot rays during the day and affording an airy retreat in the evening. Various expedients were employed to overcome the lack of unity of design which these many-storied appendages imposed. Perhaps the most successful was to reduce the columns to very slender proportions and span them with extremely flat segmental arches. This gives the piazza frankly the character of secondary importance and emphasis and is sufficiently pleasing in appearance to be tolerated. Later, with the advent of a more rigid classicism, the end of the piazza facing the street was sometimes walled up and treated with windows similar to those on the rest of the house. The fallacy of this contrivance is at once apparent when the house is viewed at an angle across the garden.

These general types of buildings continued in use up to the Civil War, although, with the approach of the middle of the century, there appeared an increasing tendency towards the large in scale accompanied by the simplification and coarsening of the detail, due to the replacement of white craftsmen by negro artisans. While there is no sharp line of demarcation between the post-Revolutionary and the ante-bellum periods—for the transition is continuous—yet the final development is so far from the point of departure as to make some distinction seem appropriate.



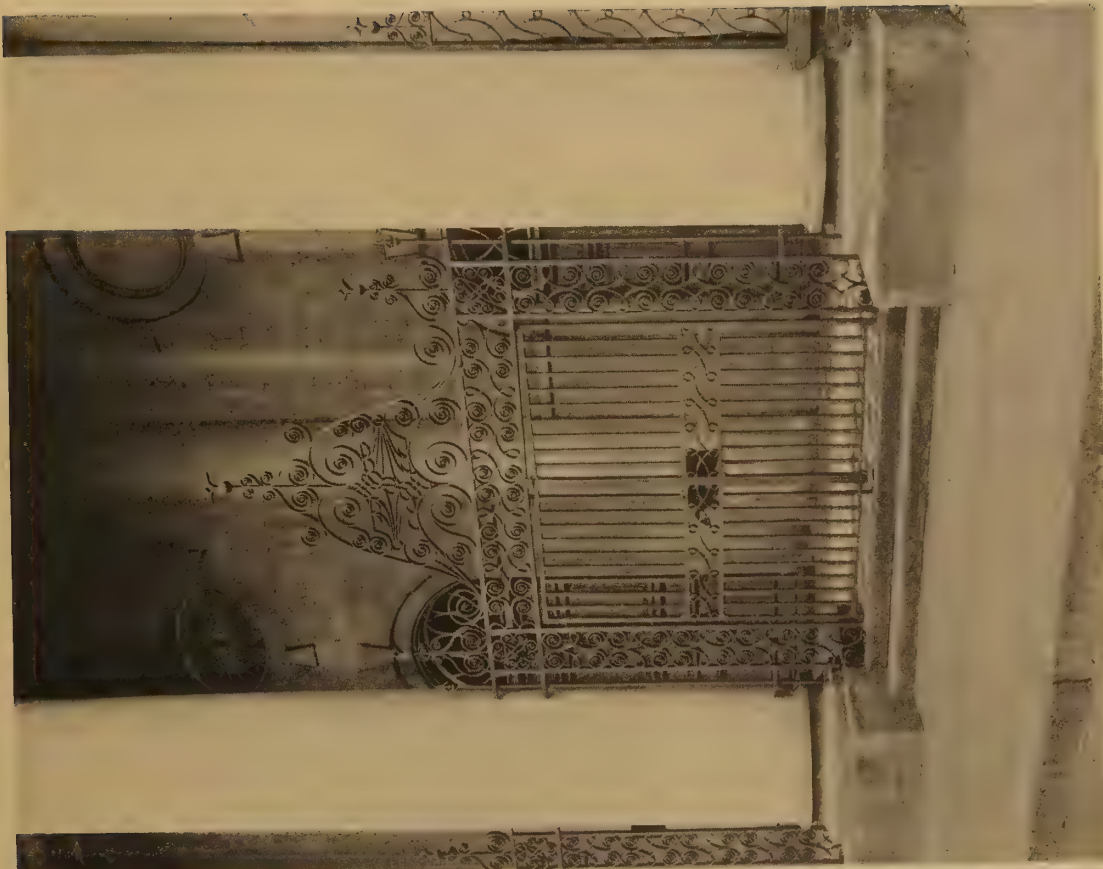
SECOND PRESBYTERIAN CHURCH—1811



ST. PAUL'S CHURCH—1811-1816



ST. JOHN'S LUTHERAN CHURCH—1815-1818



IRON GATES—1823



ST. JOHN'S LUTHERAN CHURCH — IRON GATES
 SCALE— $\frac{1\frac{3}{8}}{2}$ " = 1' 0"

DRAWN BY ALBERT SIMONS



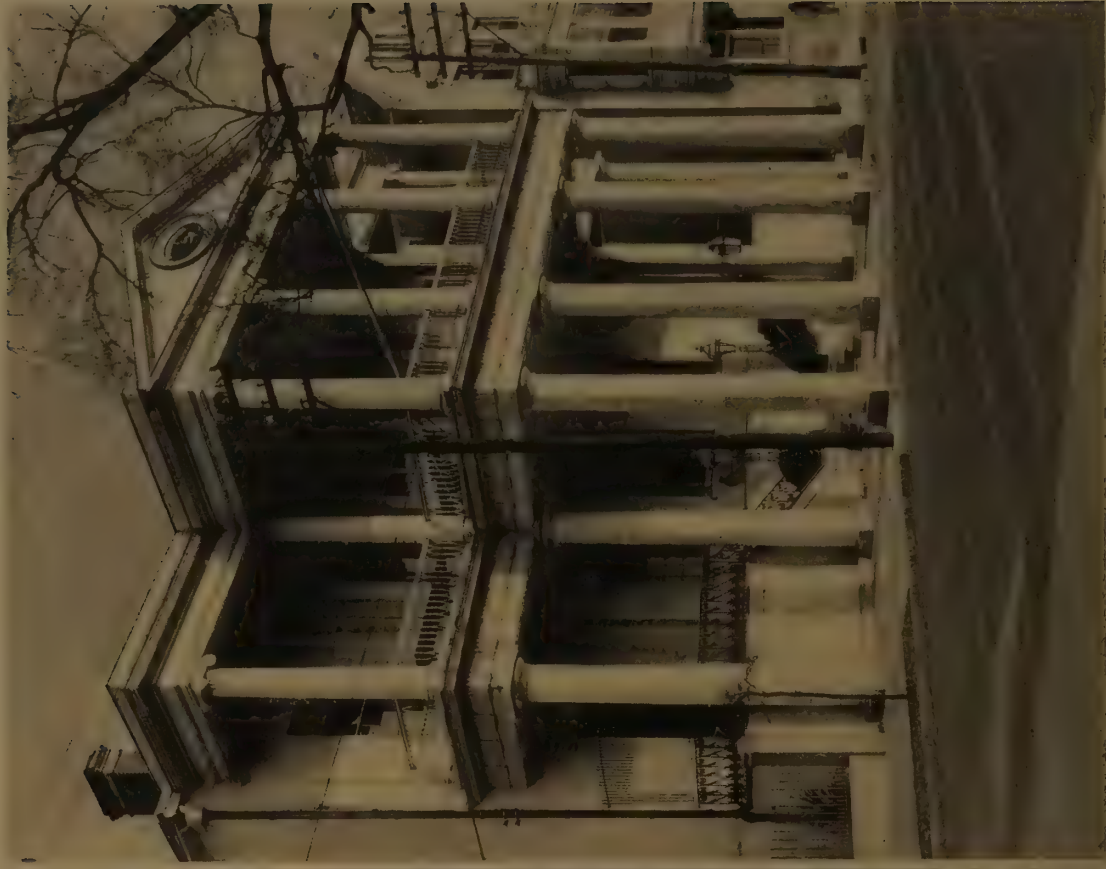
FIRST PRESBYTERIAN CHURCH—1814



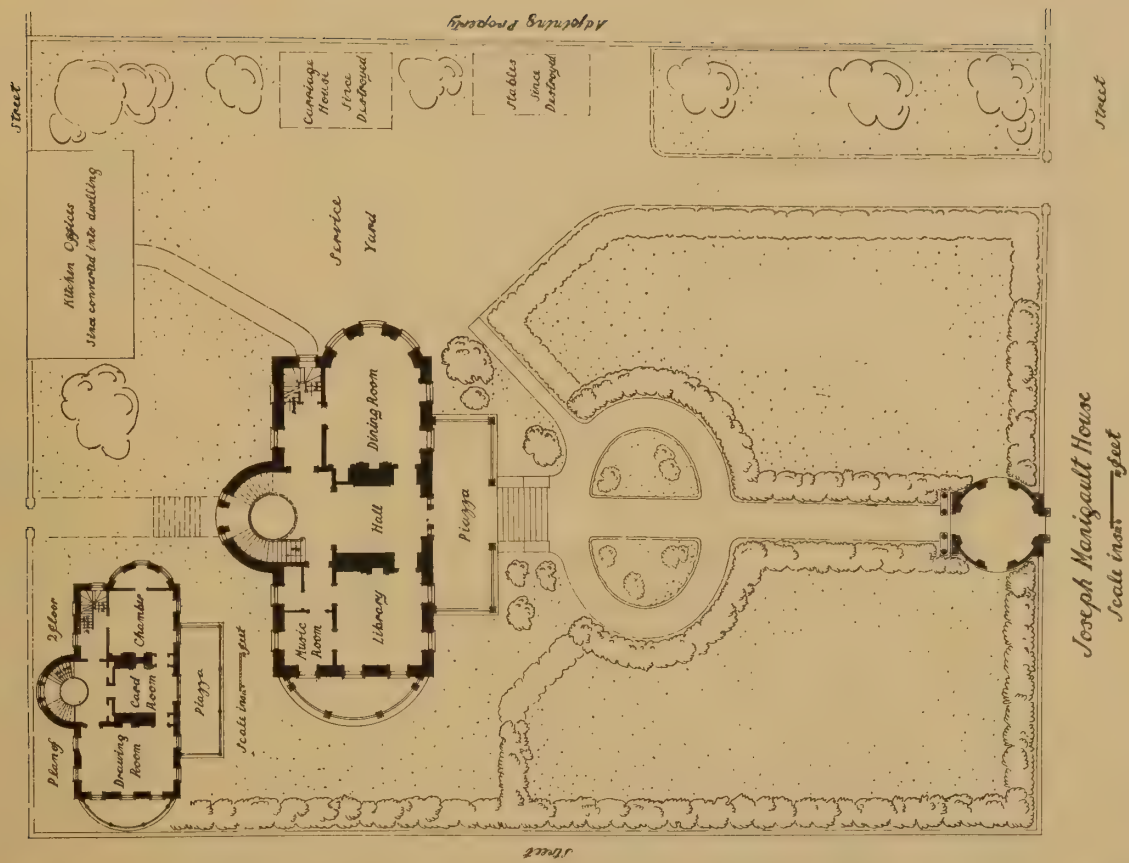
UNITED STATES BANK—1801 (NOW CITY HALL). GABRIEL MANIGAULT, ARCHITECT



(TOP) CHARLESTON ORPHAN HOUSE CHAPEL—1802. GABRIEL MANIGAULT, ARCHITECT
(BOTTOM) COURT HOUSE—BETWEEN 1788-1800. JUDGE WILLIAM DRAYTON, ARCHITECT



SOUTH CAROLINA SOCIETY HALL—1804. GABRIEL MANIGAUULT, ARCHITECT
PORTICO ADDED IN 1825. FREDERICK WESNER, ARCHITECT



JOSEPH MANIGAULT'S HOUSE — GATE LODGE — ABOUT 1790. GABRIEL MANIGAULT, ARCHITECT

DRAWN BY ALBERT SIMONS



JOSEPH MANIGAULT'S HOUSE — GATE LODGE

DRAWN BY A. T. S. STONEY



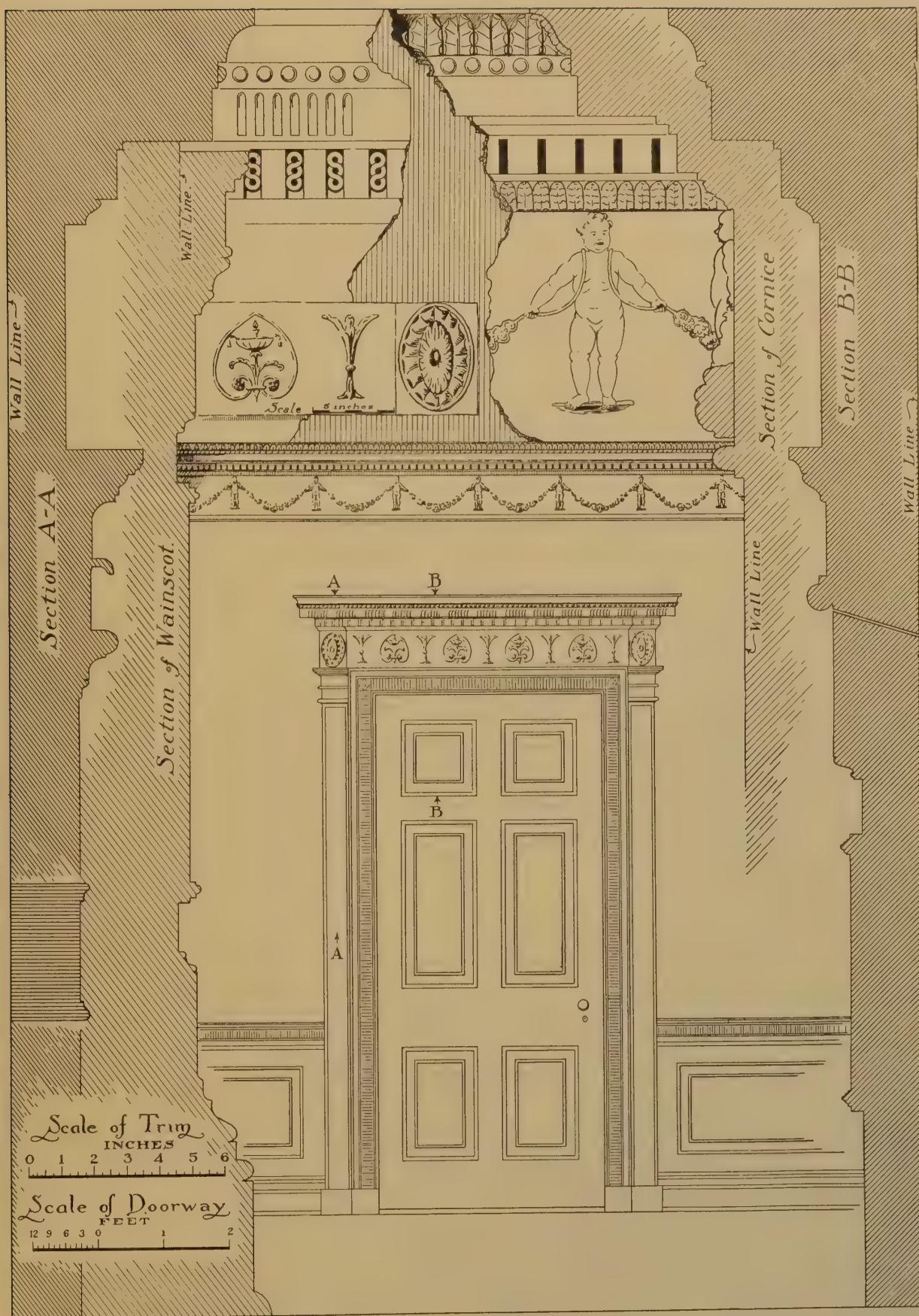
JOSEPH MANIGAULT'S HOUSE — GATE LODGE



ELIHU HALL BAY'S HOUSE — SERVANTS' QUARTERS — 1785
76 MEETING STREET

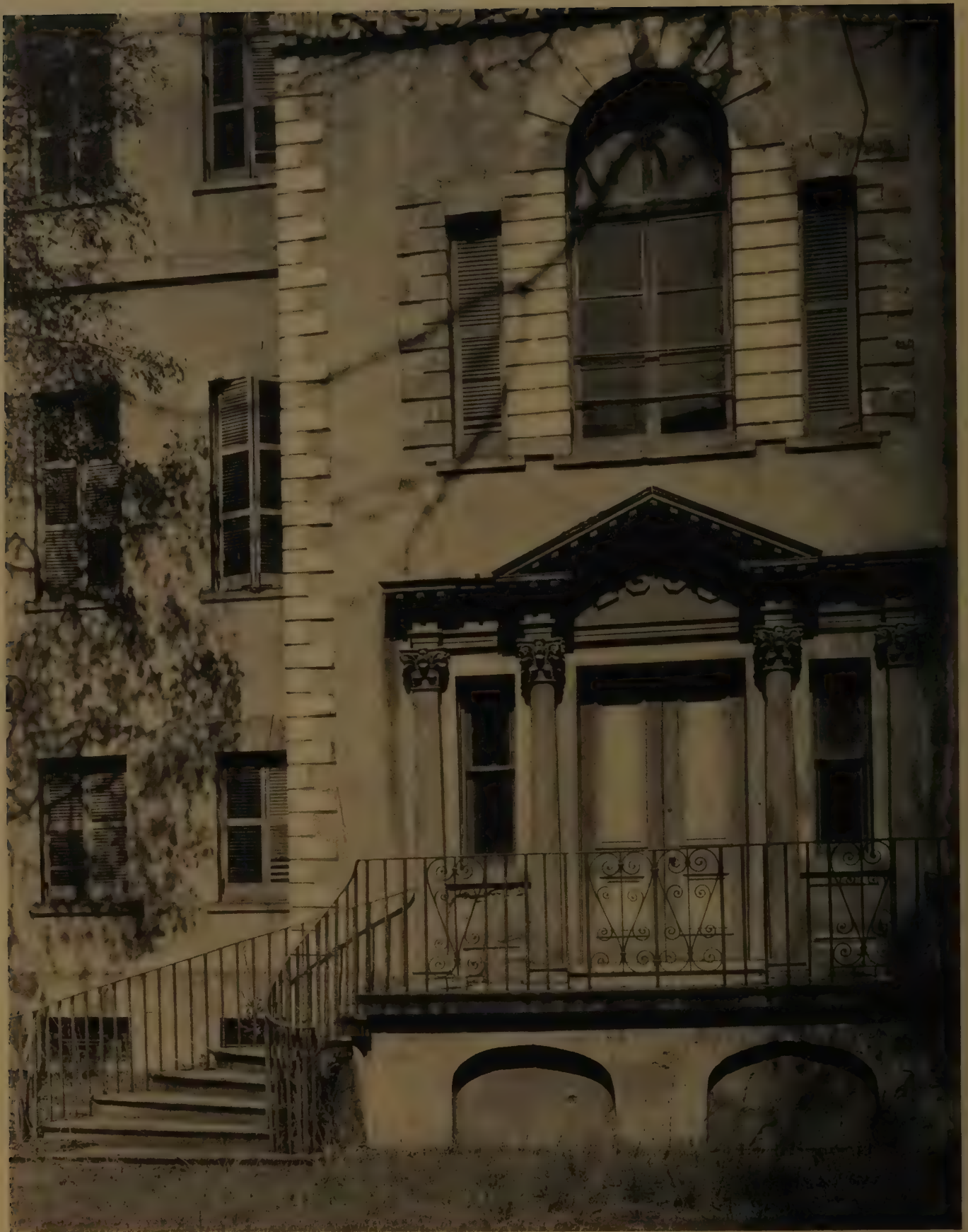


DRAWING-ROOM

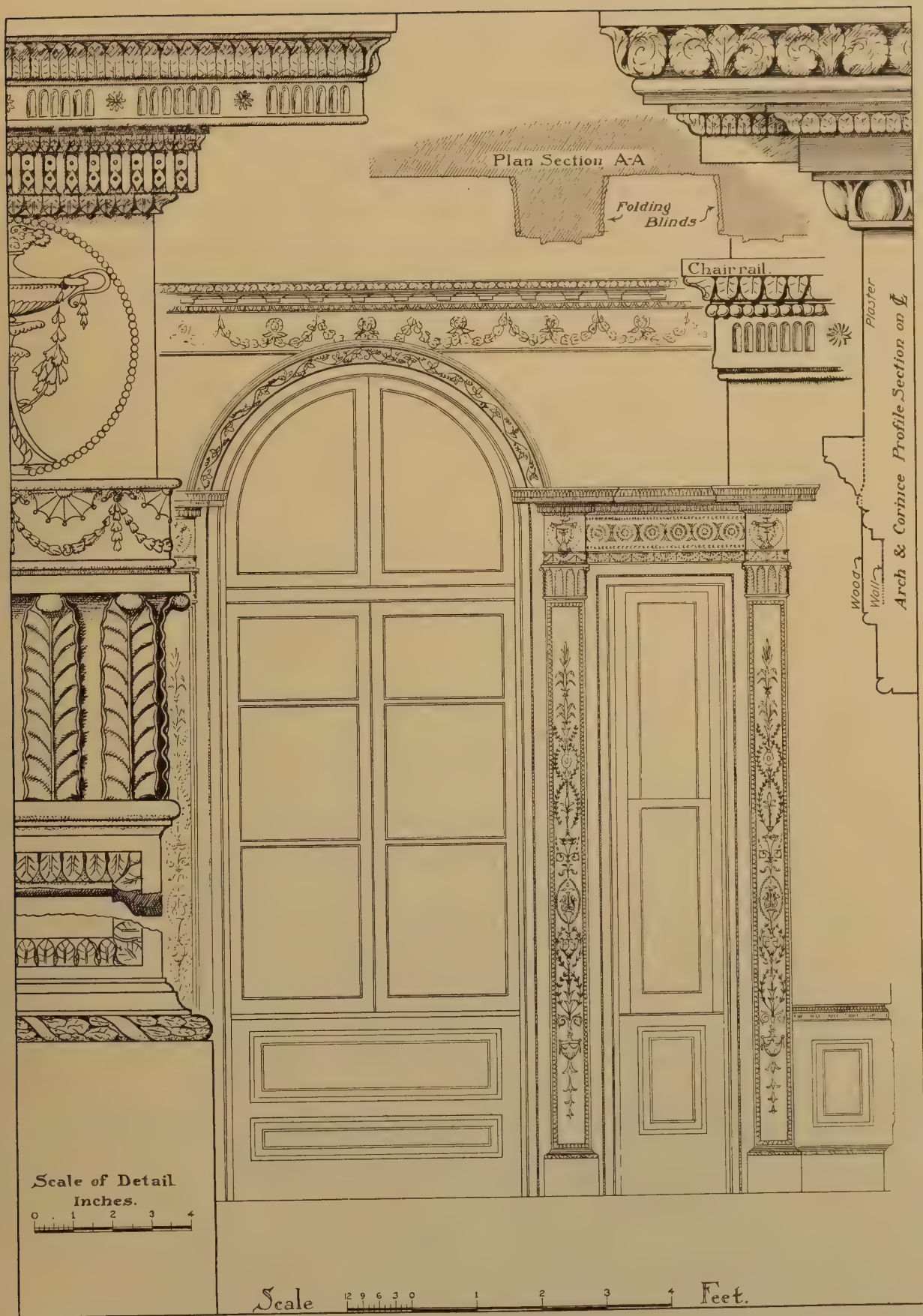


THE MISSROON HOUSE — 1789-95. EAST BATTERY

DRAWN BY A. T. S. STONEY

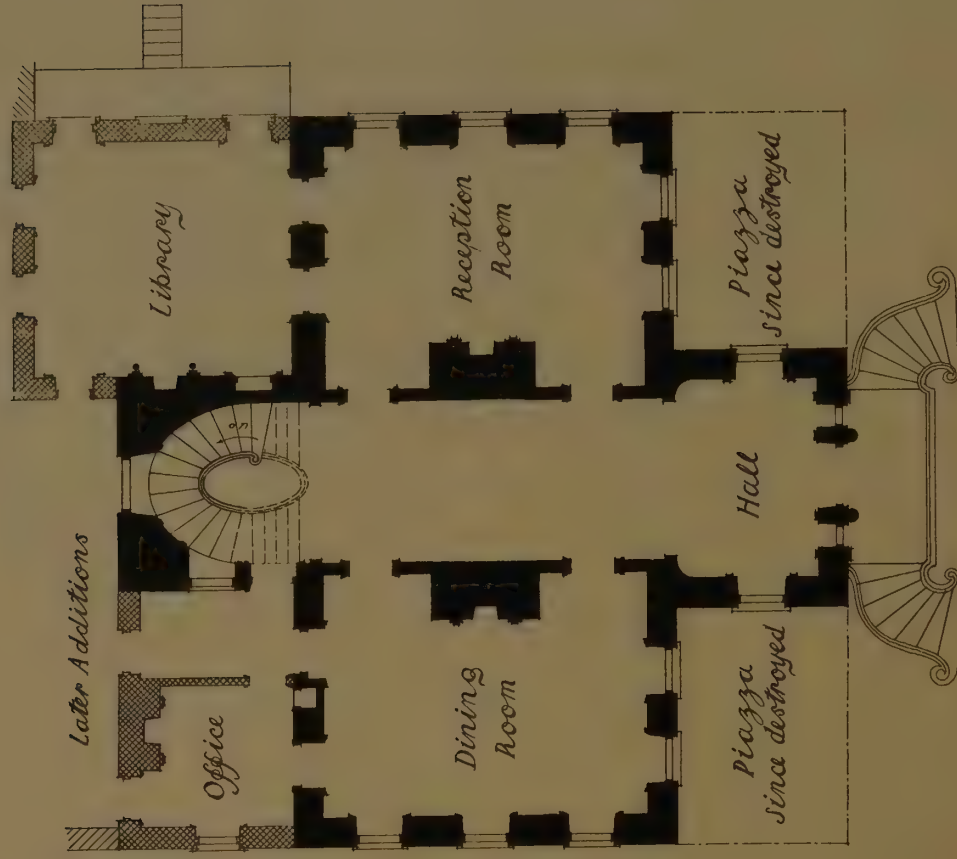


JUDGE KING'S HOUSE—BEFORE 1806. 24 GEORGE STREET



JUDGE KING'S HOUSE—PALLADIAN WINDOW

DRAWN BY A. T. S. STONEY

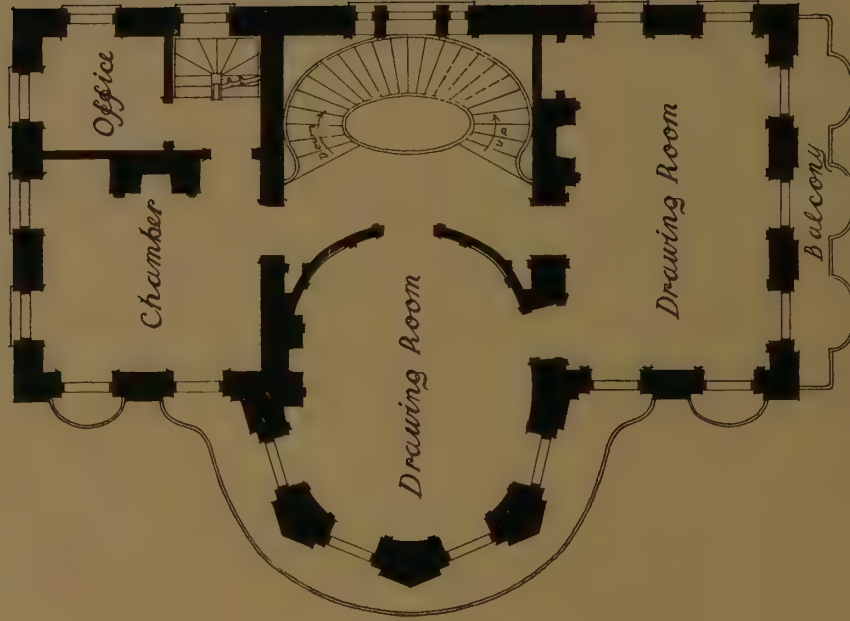


Plan of 1st floor

Scale in $\frac{1}{2}$ 0 1 2 3 4 5 6 7 8 9 10 feet

DRAWN BY ALBERT SIMONS

JUDGE KING'S HOUSE



Plan of 2^d floor

NATHANIEL RUSSELL'S HOUSE



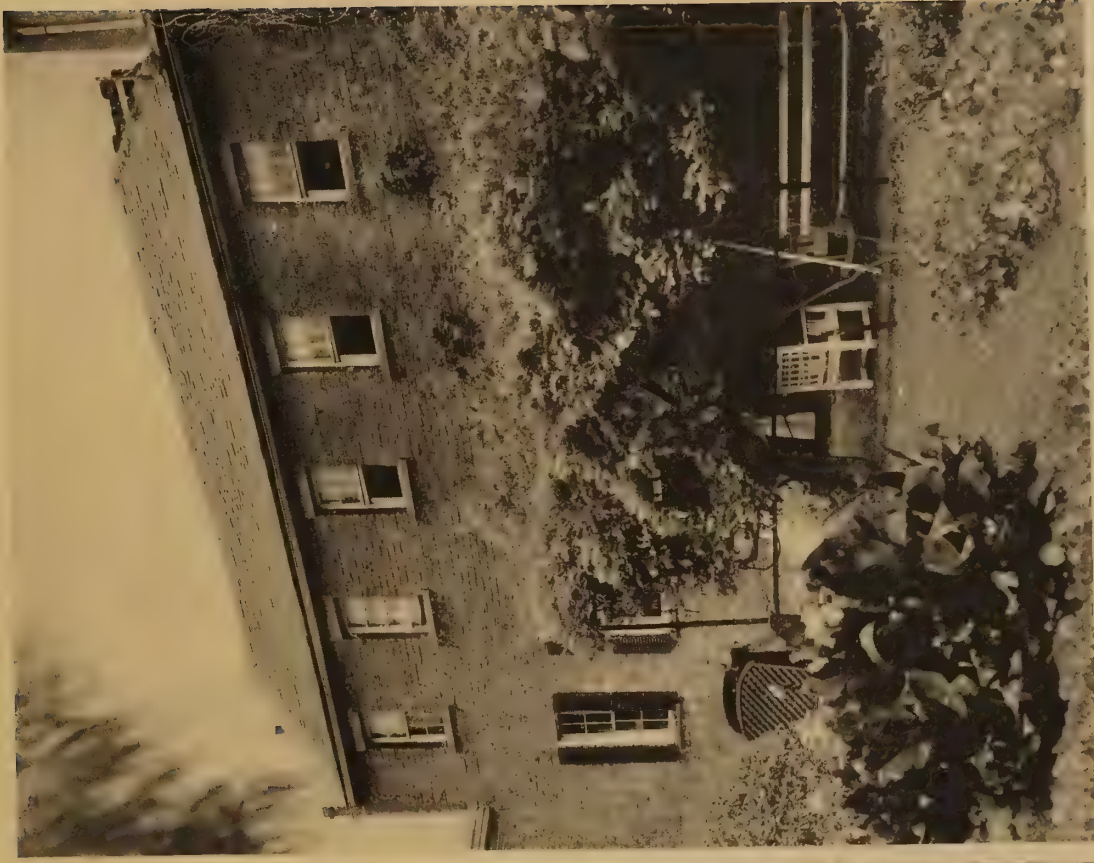
NATHANIEL RUSSELL'S HOUSE—BEFORE 1811. 51 MEETING STREET



NATHANIEL RUSSELL'S HOUSE



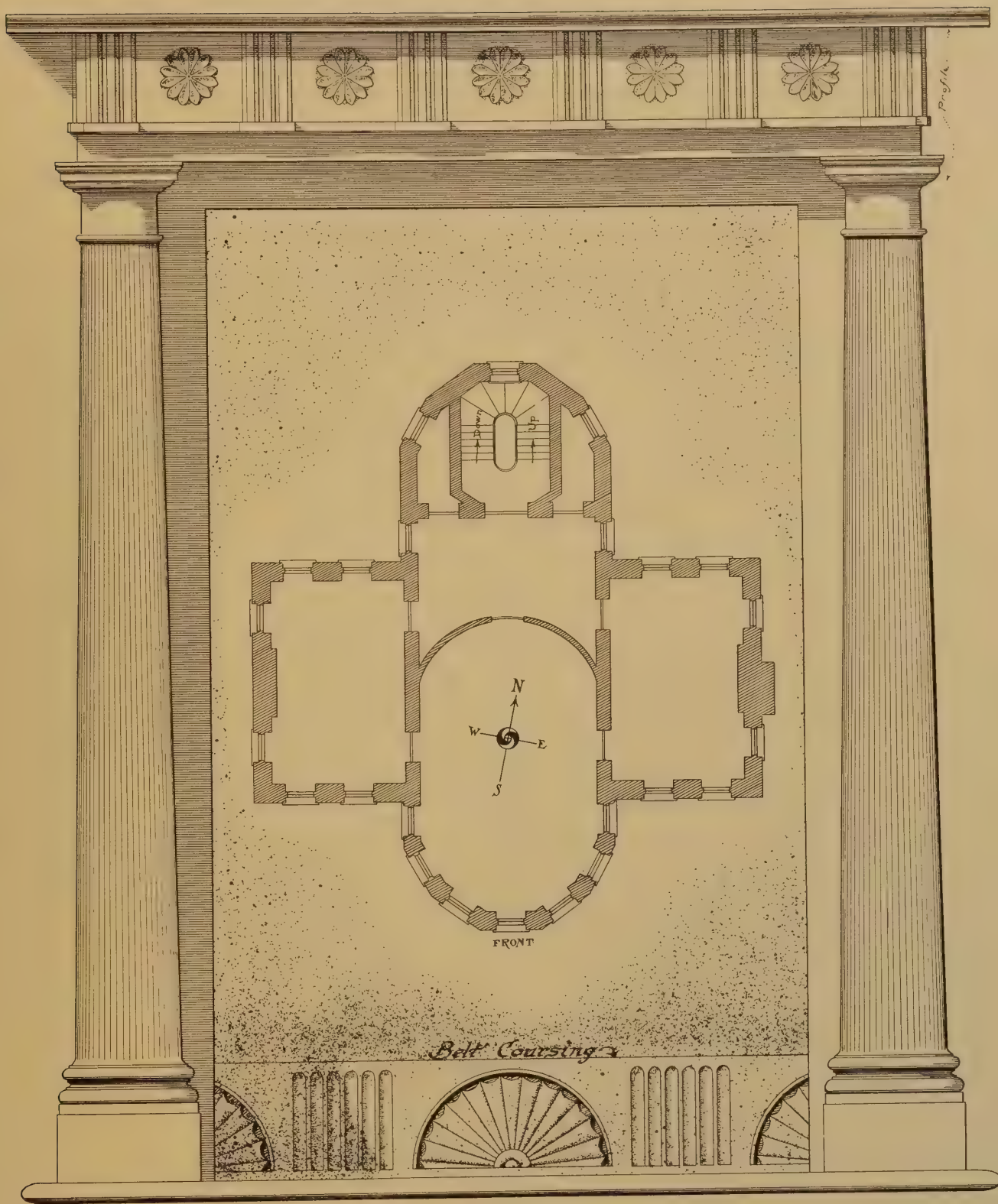
NATHANIEL RUSSELL'S HOUSE



SERVANTS' QUARTERS

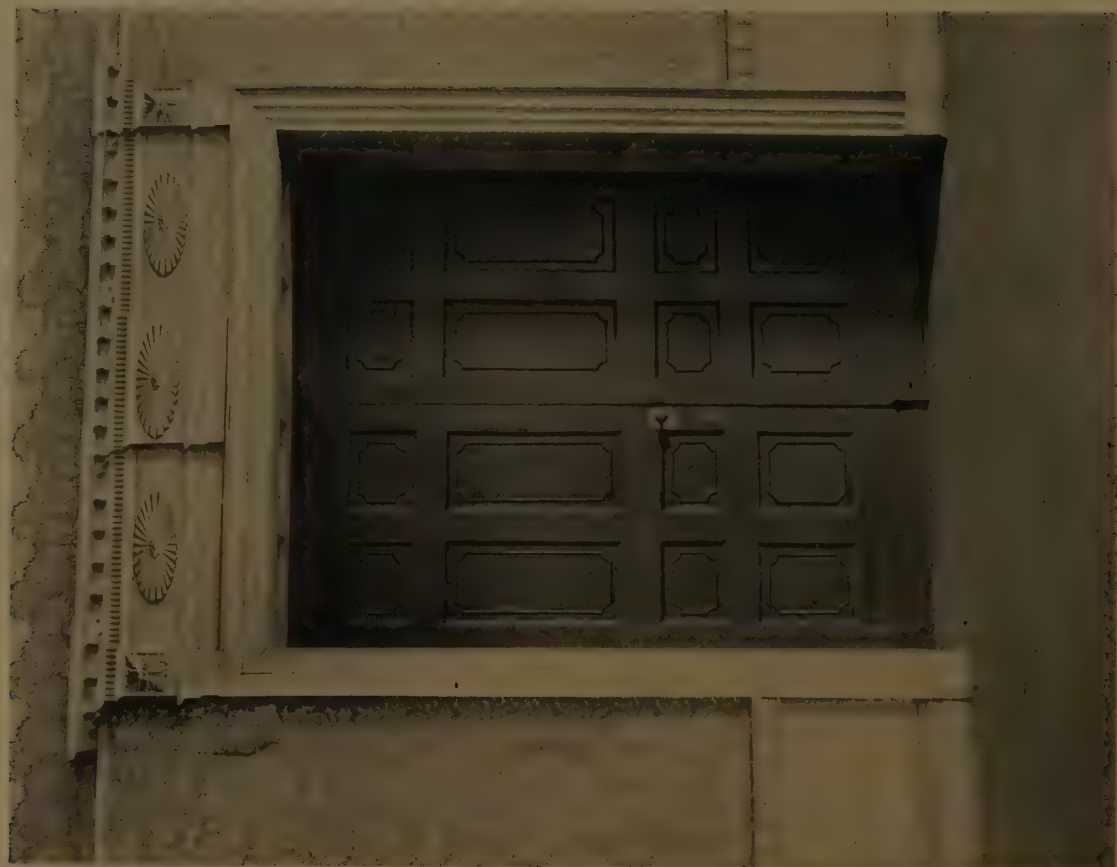


THE MIDDLETON-PINCKNEY HOUSE — ABOUT 1797. 14 GEORGE STREET



Scale of Plan: 0 5 10 15 20 25 30 Feet
 Scale of Doorway 0 2 4 6 8 10 12 14 16 18 20 Inches

THE MIDDLETON-PINCKNEY HOUSE—FRONT DOORWAY AND FIRST FLOOR PLAN.
 DRAWN BY A. T. S. STONEY



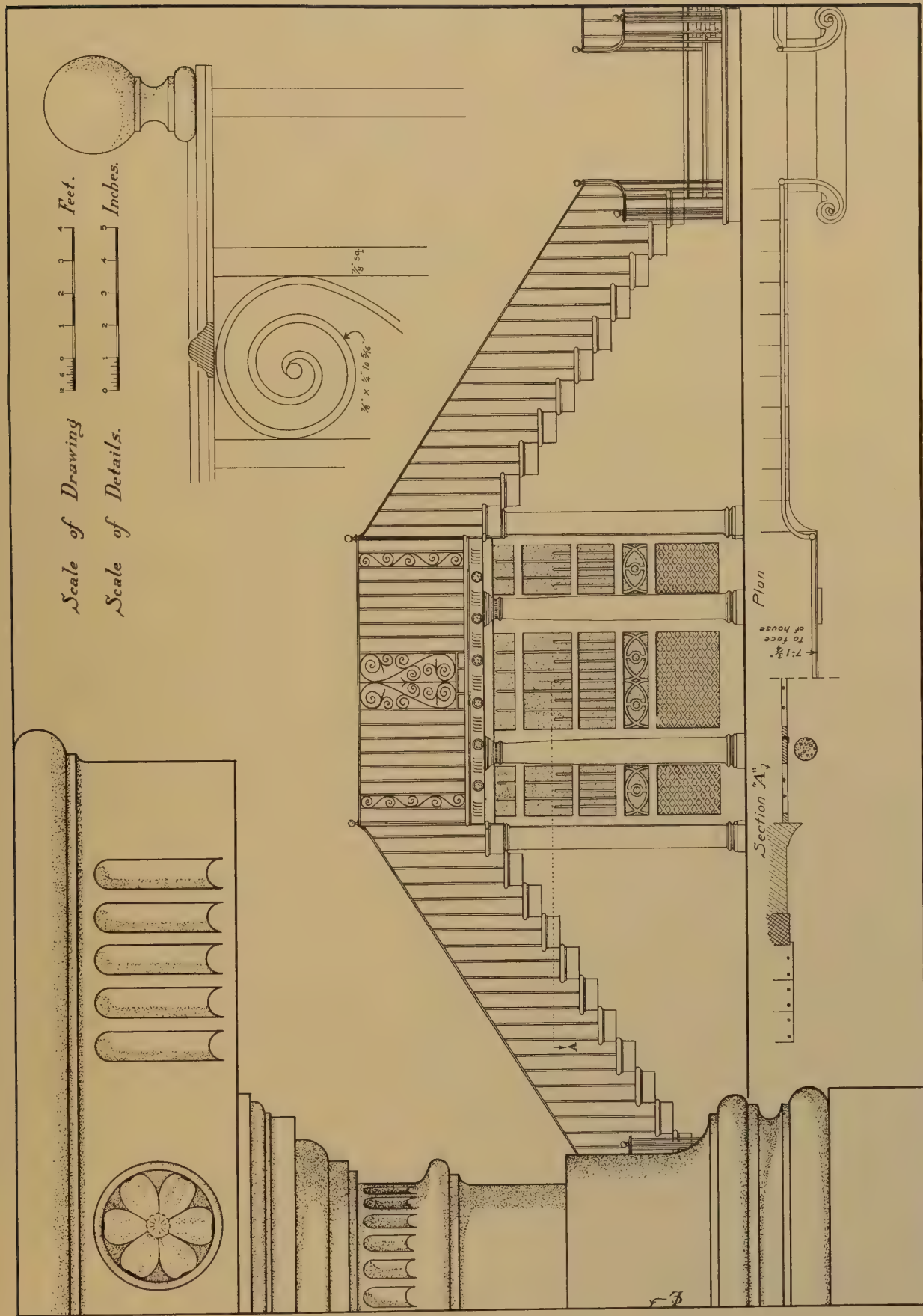
THE MIDDLETON-PINCKNEY HOUSE



WILLIAM BLACKLOCK'S HOUSE—ABOUT 1800. 14 BULL STREET



WILLIAM BLACKLOCK'S HOUSE



WILLIAM BLACKLOCK'S HOUSE—FRONT STEPS

DRAWN BY A. T. S. STONEY



WILLIAM BLACKLOCK'S HOUSE—FRONT DOOR

DRAWN BY A. T. S. STONEY



WILLIAM BLACKLOCK'S HOUSE



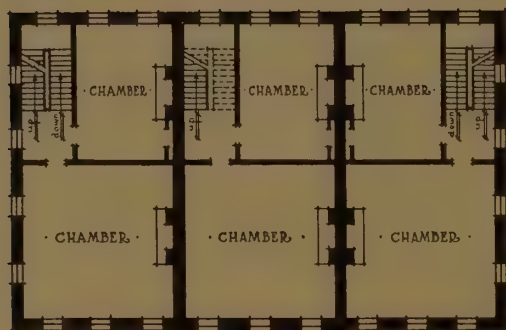
WILLIAM BLACKLOCK'S HOUSE—SERVANTS' QUARTERS



A GATE ON ORANGE STREET AT THE CORNER OF BROAD STREET



DANIEL RAVENEL'S HOUSE—SERVANTS' QUARTERS—ABOUT 1800. 68 BROAD STREET

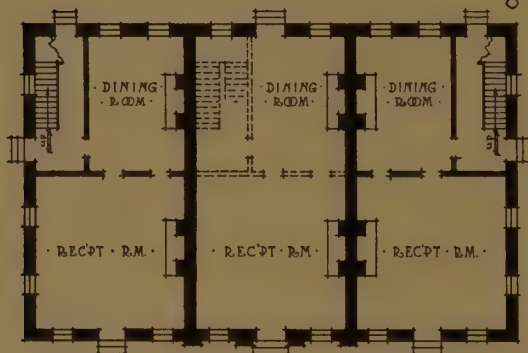


• THIRD • FLOOR • PLAN •

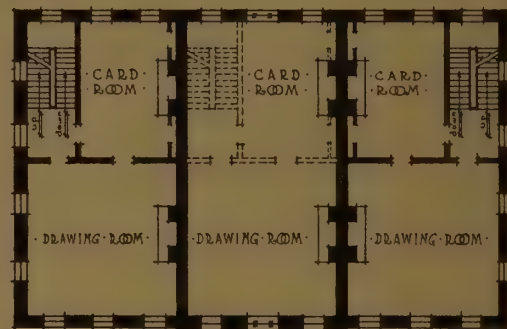


• ATTIC • FLOOR • PLAN •

0 5 10 15



• FIRST • FLOOR • PLAN •



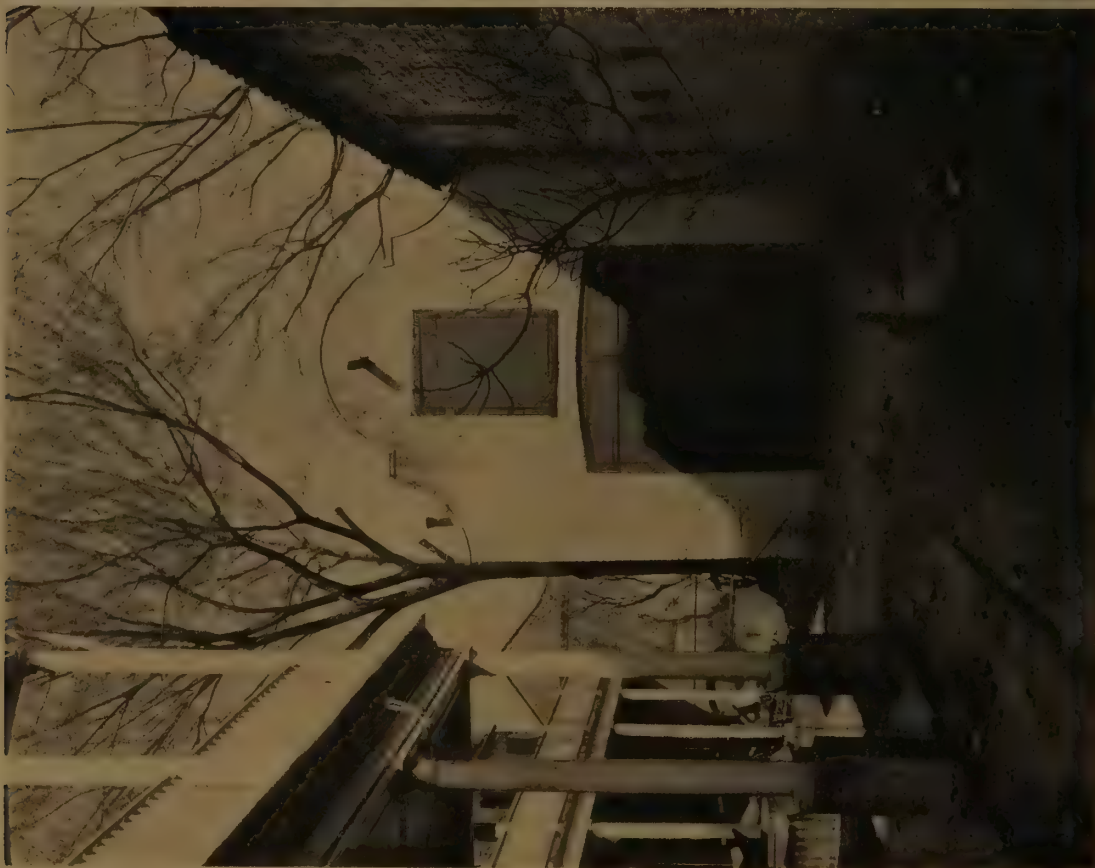
• SECOND • FLOOR • PLAN •

VANDERHORST ROW—1800. EAST BAY

DRAWN BY SAMUEL LAPHAM, JR.



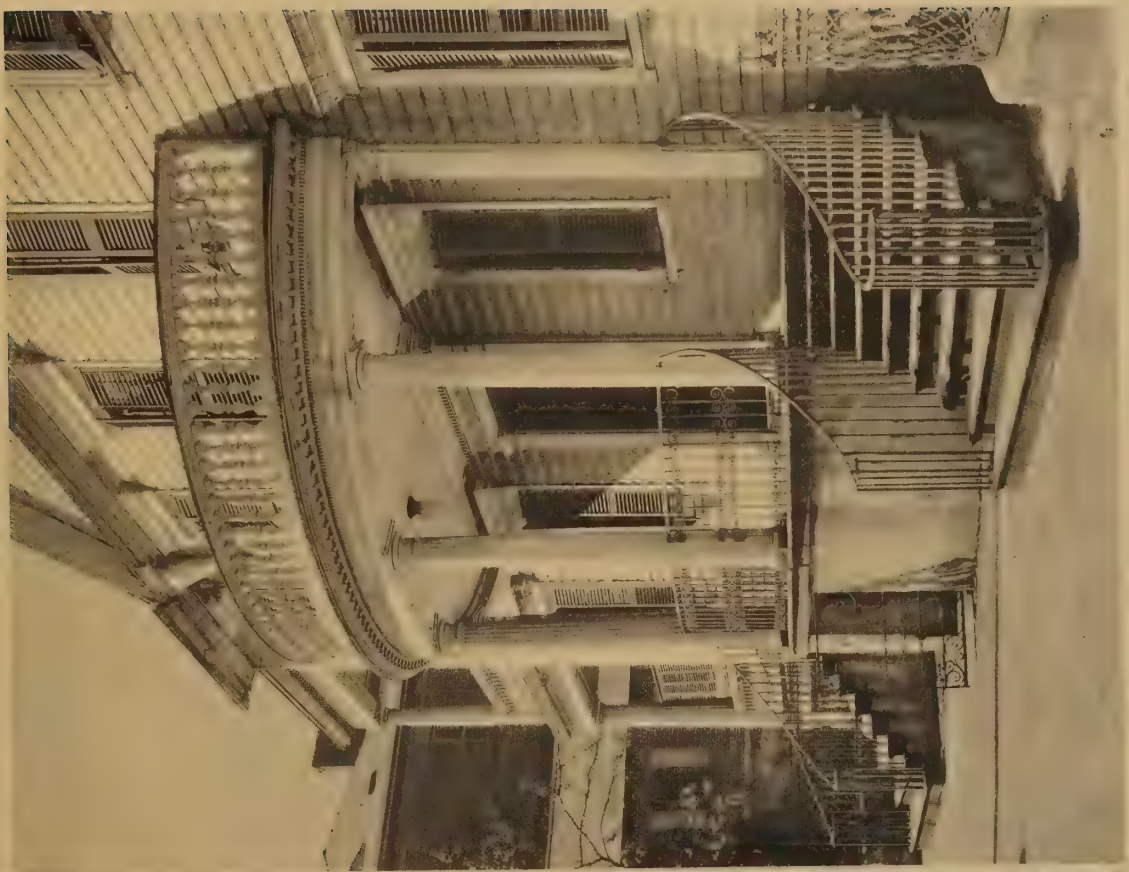
VANDERHORST ROW



HOUSE AT 92 CHURCH STREET—COACH HOUSE AT LEFT



HOUSE AT 8 MEETING STREET



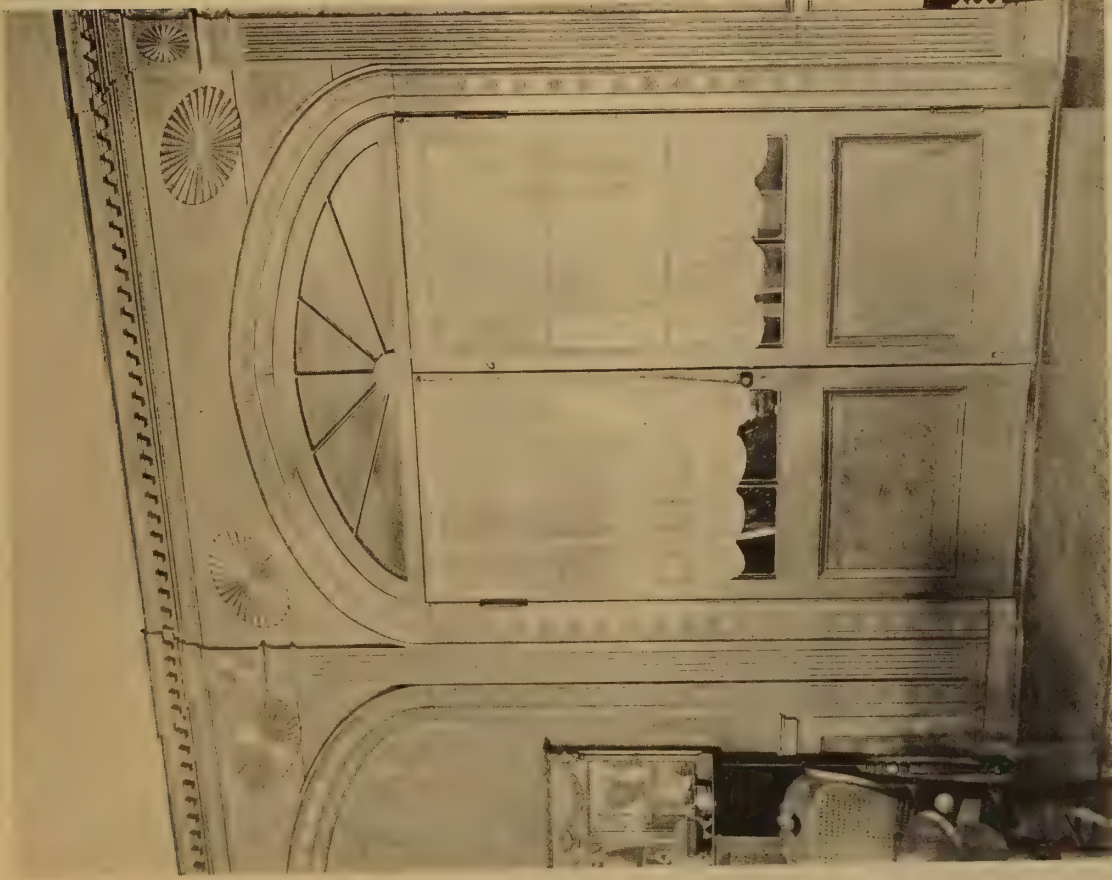
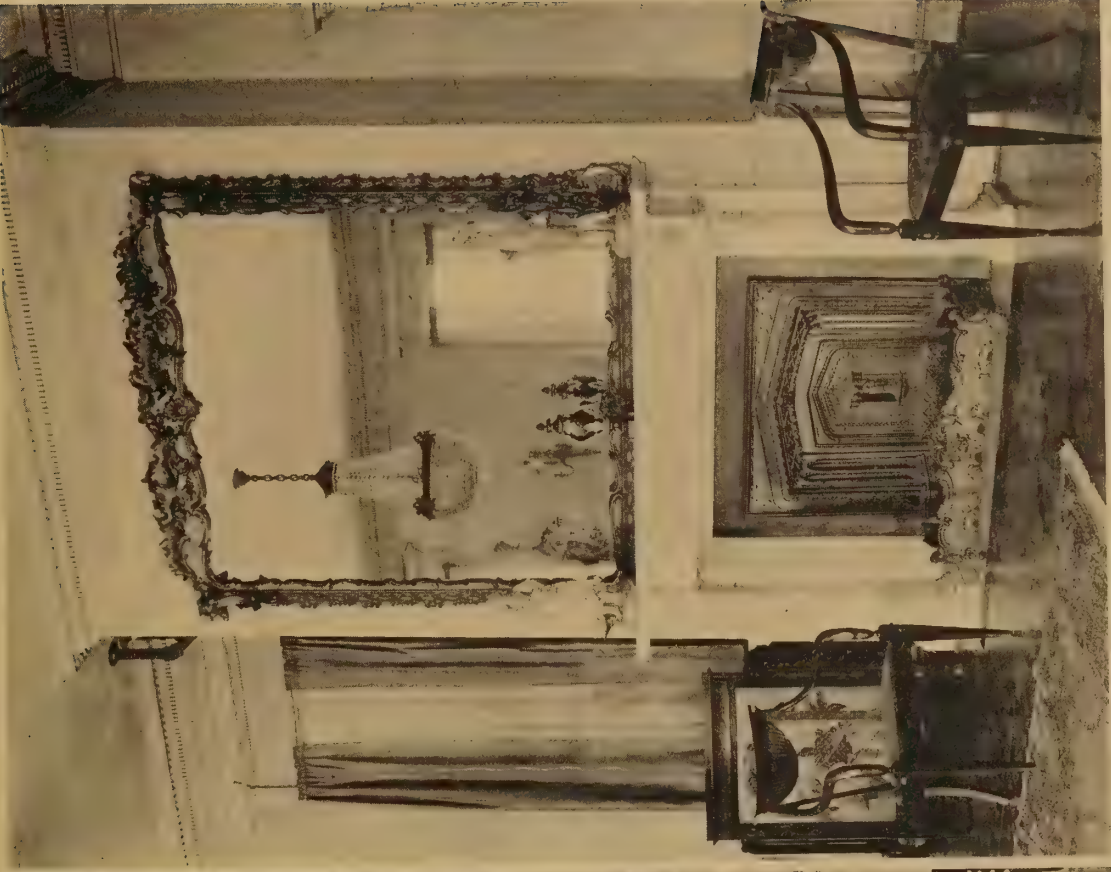
JOSIAH SMITH'S HOUSE—1800. 7 MEETING STREET



WILLIAM DRAYTON'S HOUSE — 1820-22. 6 GIBBES STREET



HOUSE IN EAST BAY



WILLIAM DRAYTON'S HOUSE



WILLIAM DRAYTON'S HOUSE (TOP)

WILLIAM AIKEN'S HOUSE—BEFORE 1827. 456 KING STREET (BOTTOM)



DANIEL VERANEL'S HOUSE—ABOUT 1800. 68 BROAD STREET



GEORGE EDWARDS' HOUSE (TOP). COACH HOUSE (BOTTOM)



GEORGE EDWARDS' HOUSE—BEFORE 1786. 14 LEGARÉ STREET



GEORGE EDWARDS' HOUSE



GEORGE EDWARDS' HOUSE



GEORGE EDWARDS' HOUSE



HENRY MANIGAULT'S HOUSE. 18 MEETING STREET



GEORGE EDWARDS' HOUSE



JONATHAN LUCAS' HOUSE. CALHOUN STREET — WEST END



HENRY MANIGAULT'S HOUSE



HOUSE AT 114 CHURCH STREET



HOUSE AT 116 CHURCH STREET



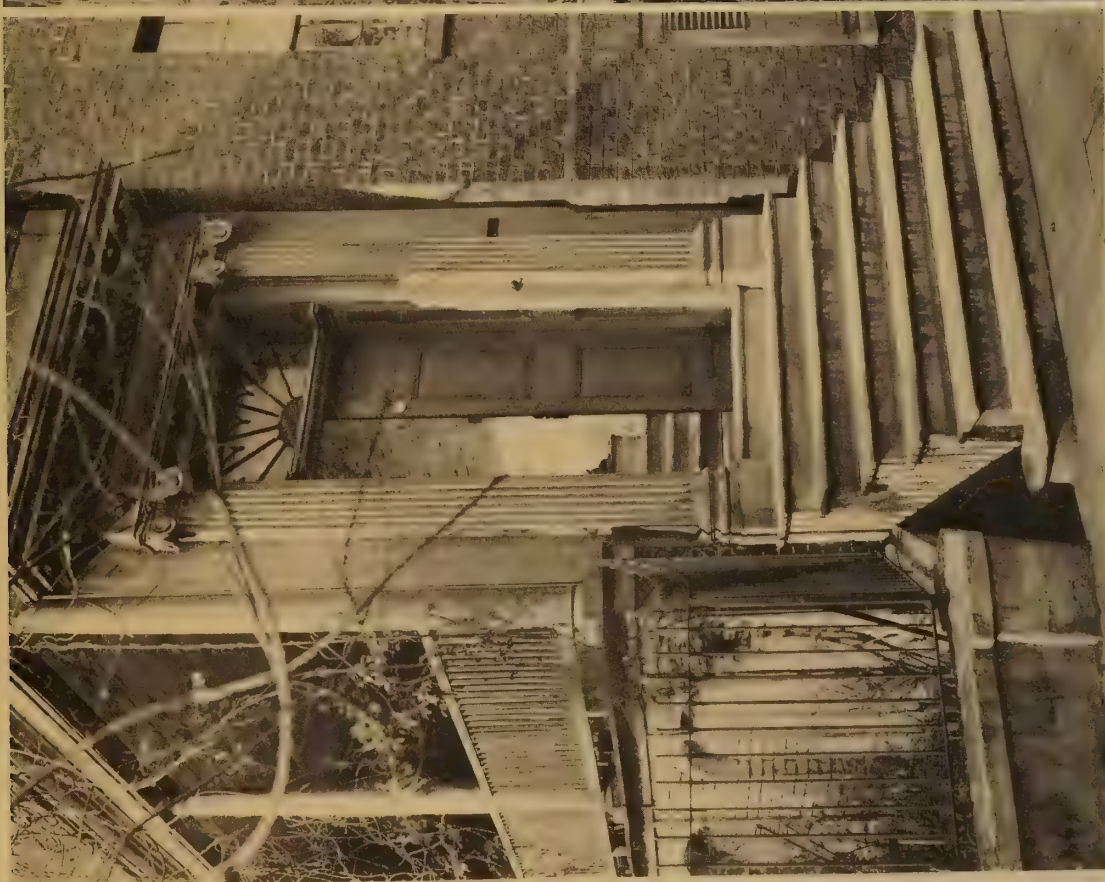
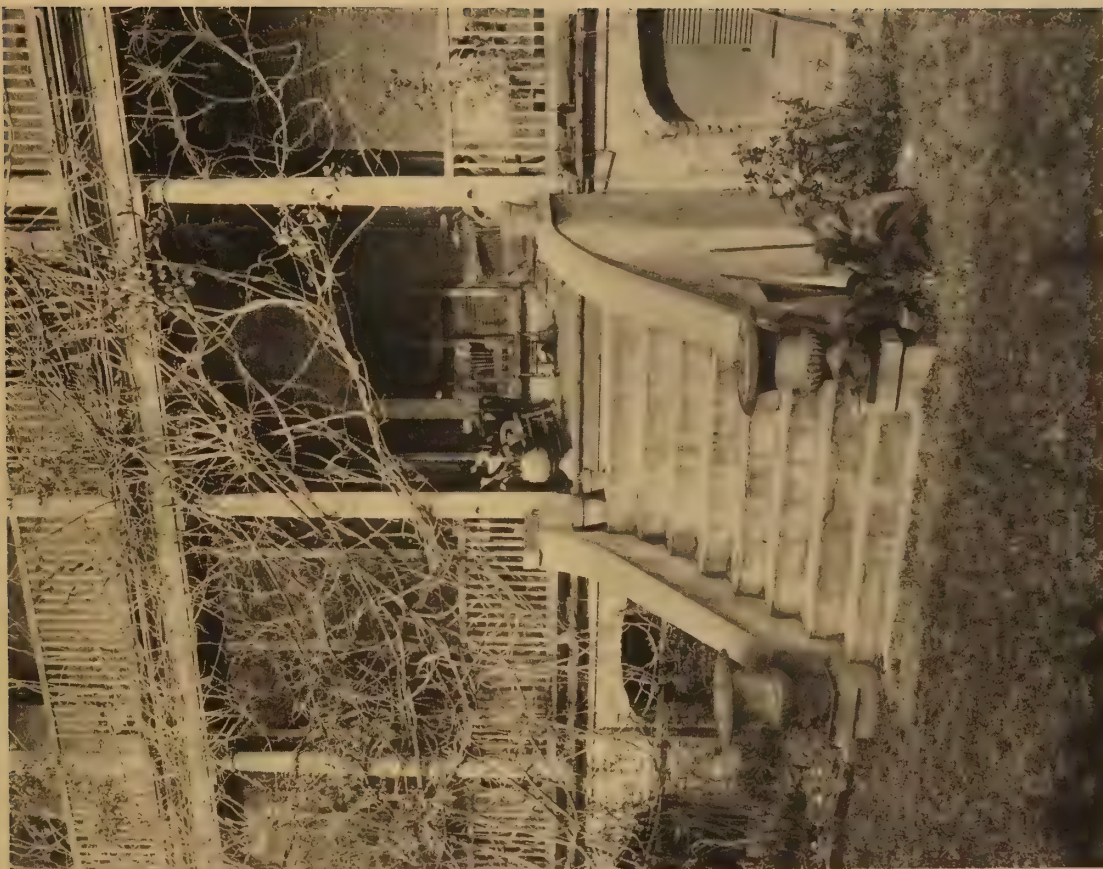
JONATHAN LUCAS' HOUSE



HOUSE AT 13 CHURCH STREET



HOUSE AT 55 EAST BAY



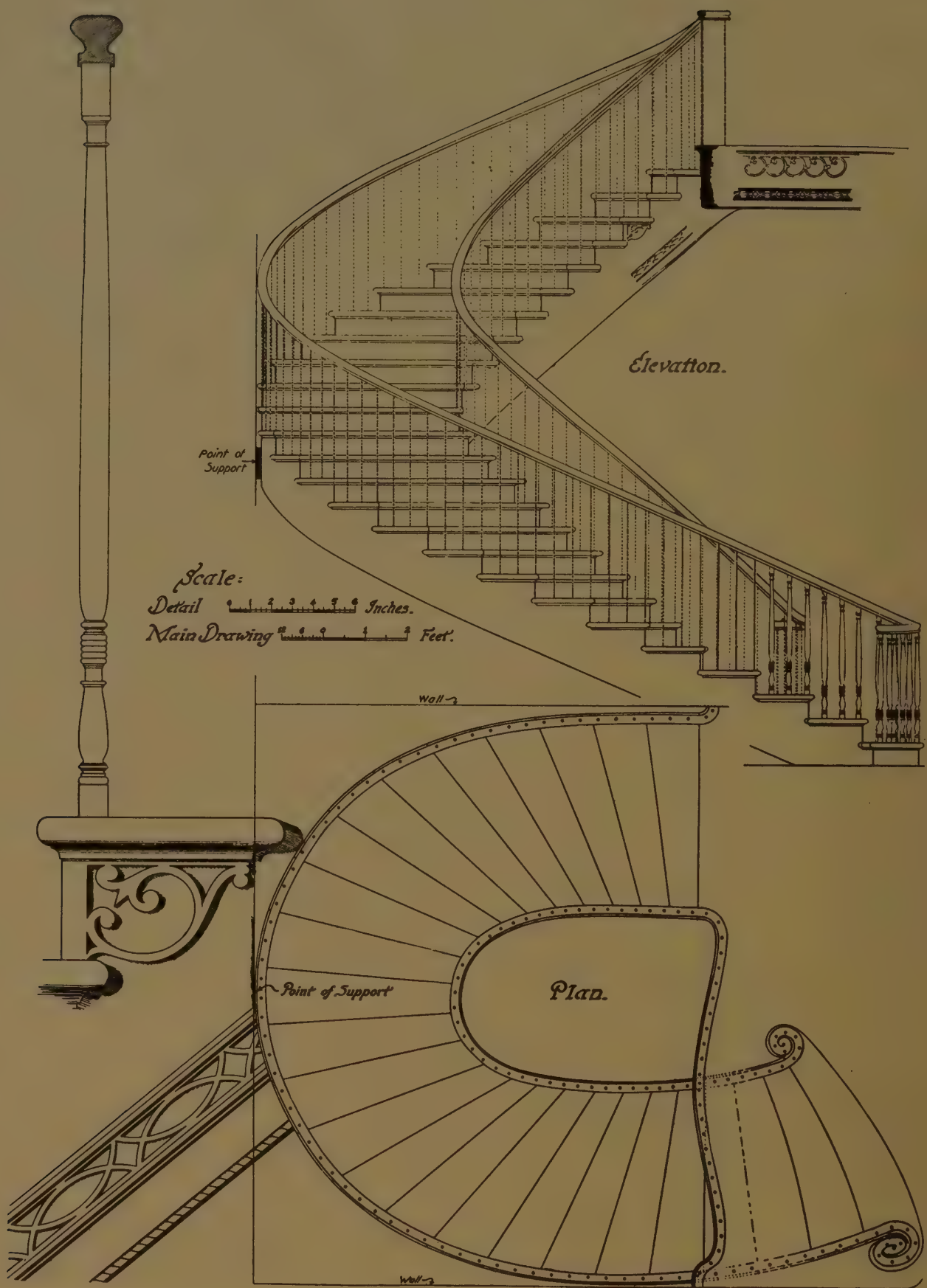
HOUSE AT 20 MONTAGUE STREET



THOMAS GRANGE SIMONS' HOUSE — BEFORE 1818. 128 BULL STREET (TOP)
HOUSE AT 71 ANSON STREET (BOTTOM)

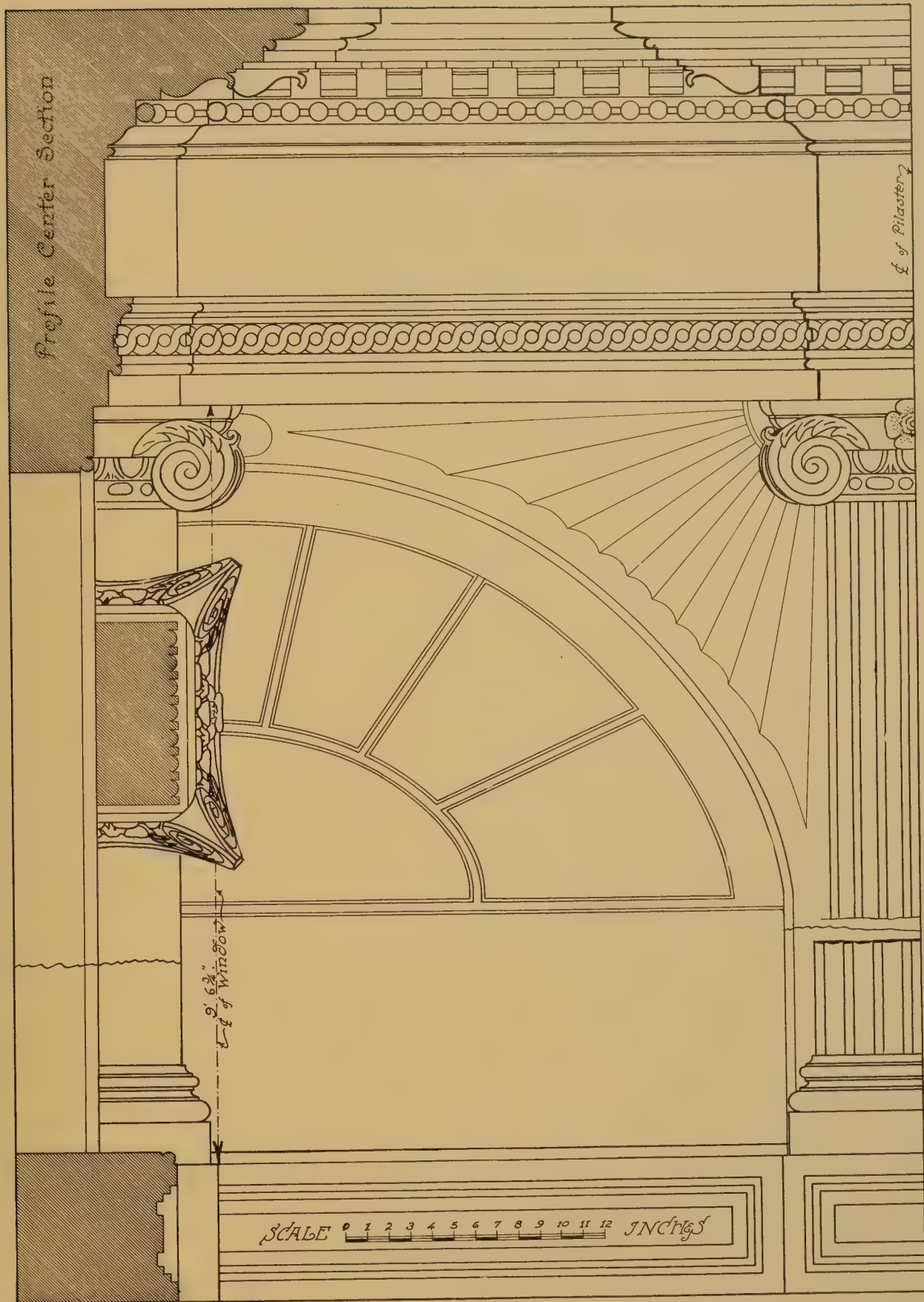


HOUSE AT 173 RUTLEDGE AVENUE (TOP)
GOVERNOR THOMAS BENNETT'S HOUSE—LUCAS STREET (BOTTOM)



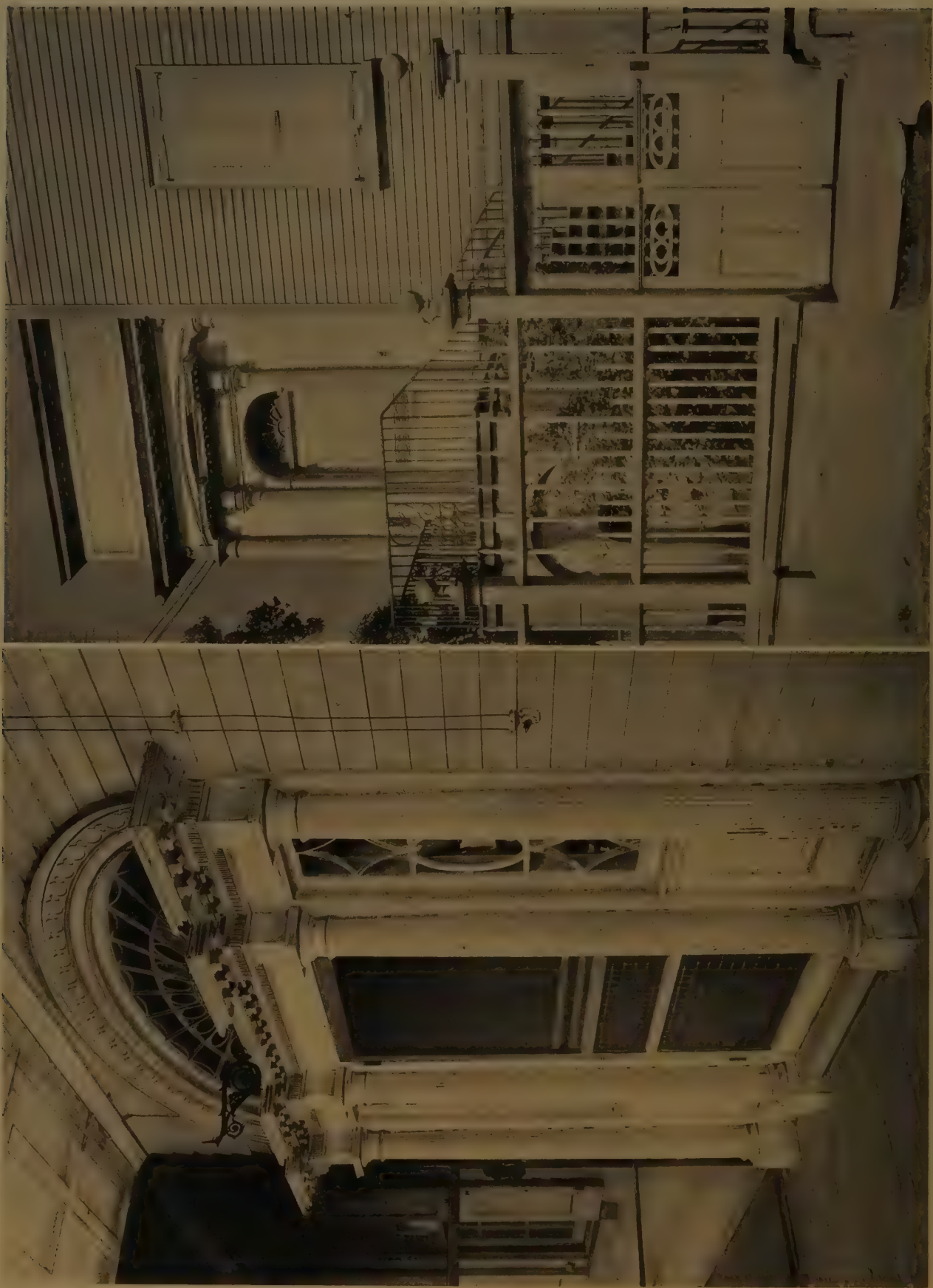
GOVERNOR BENNETT'S HOUSE — THE WINDING STAIRWAY

DRAWN BY A. T. S. STONEY

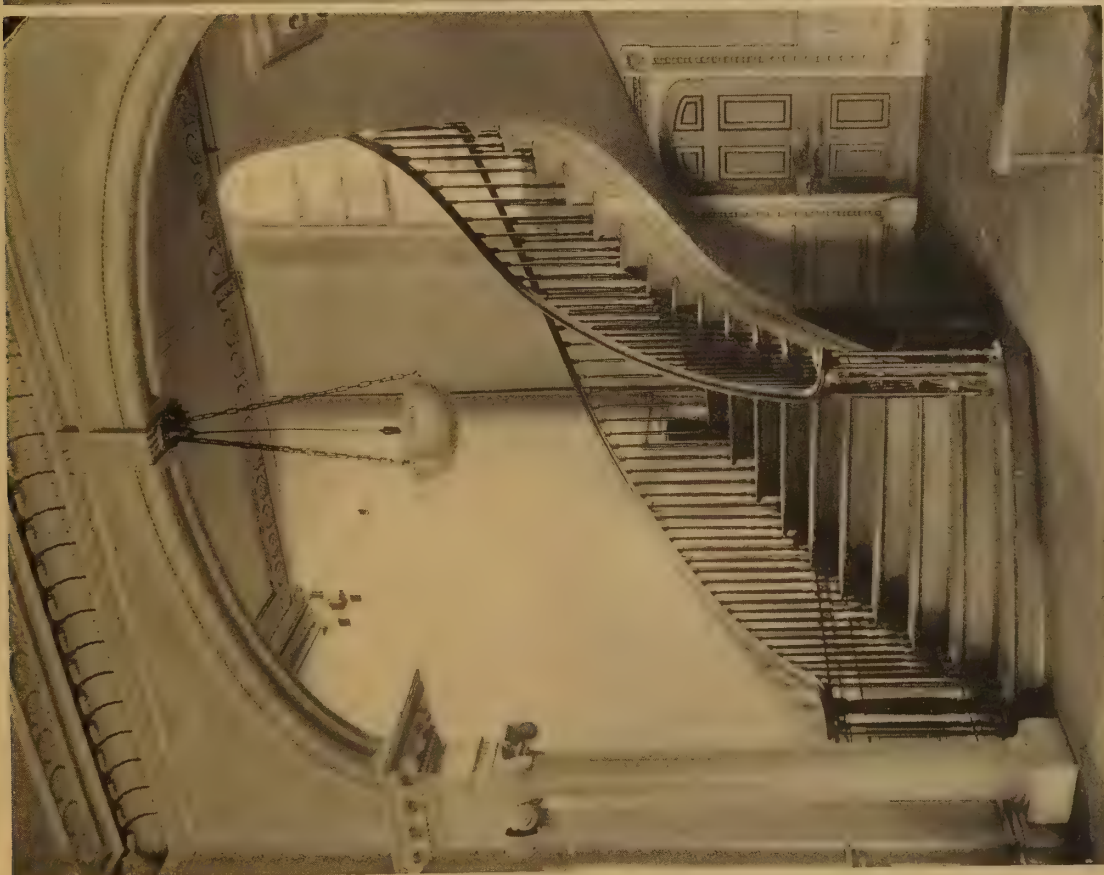


GOVERNOR BENNETT'S HOUSE — WINDOW ON THE STAIRWAY

DRAWN BY A. T. S. STONEY



GOVERNOR THOMAS BENNETT'S HOUSE



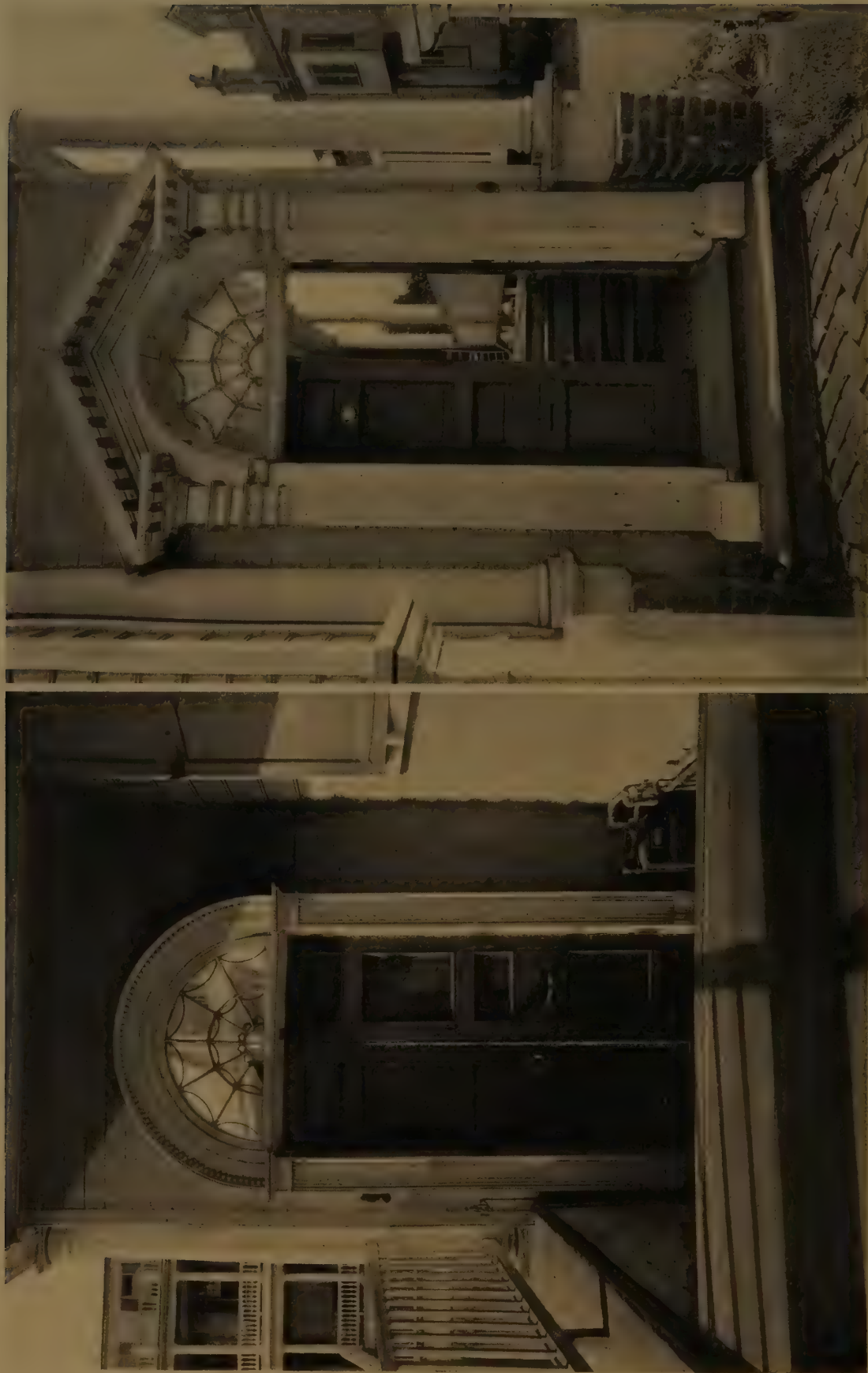
GOVERNOR THOMAS BENNETT'S HOUSE



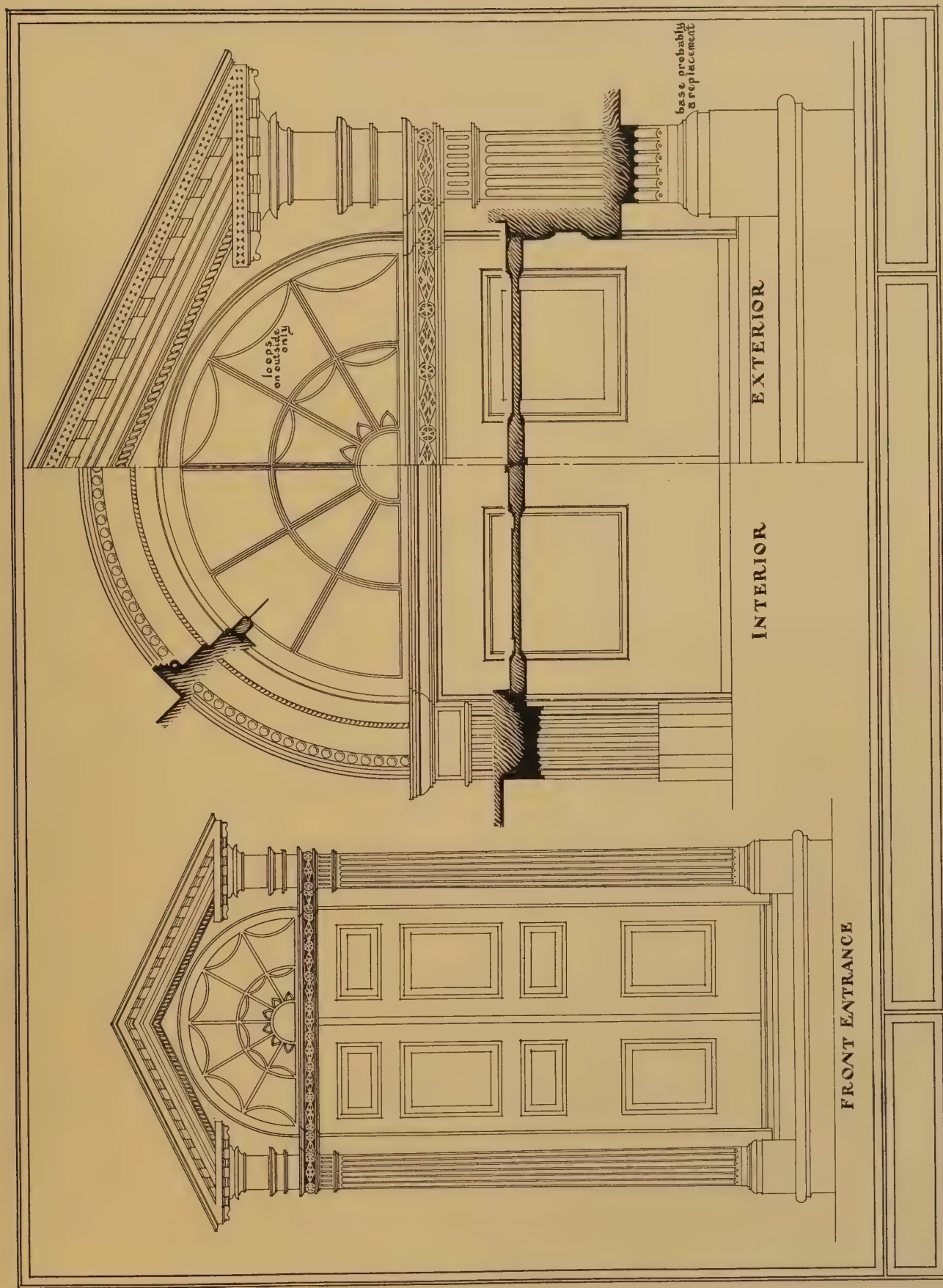
GOVERNOR THOMAS BENNETT'S HOUSE



HOUSE AT 21 CHARLES STREET



THE MAGWOOD HOUSE—39 SOUTH BATTERY



THE MAGWOOD HOUSE
 SCALE — ELEVATION — $\frac{3}{8}$ " = 1'-0". DETAIL — $\frac{1}{8}$ " = 1'-0"

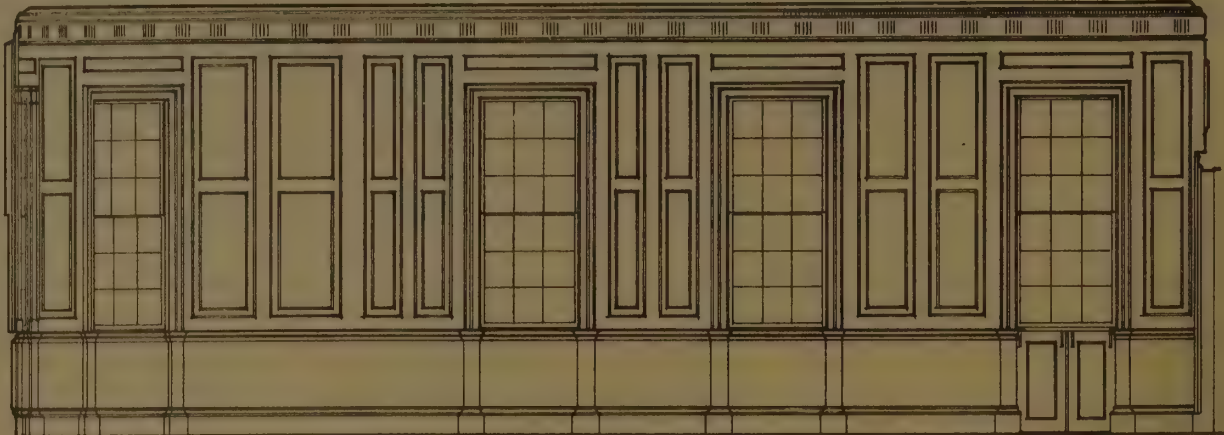
DRAWN BY ALBERT SIMONS



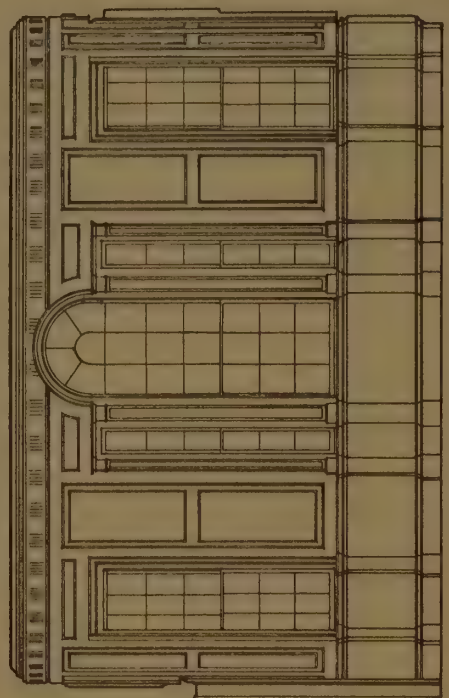
THE HEYWARD HOUSE. 31 LEGARÉ STREET



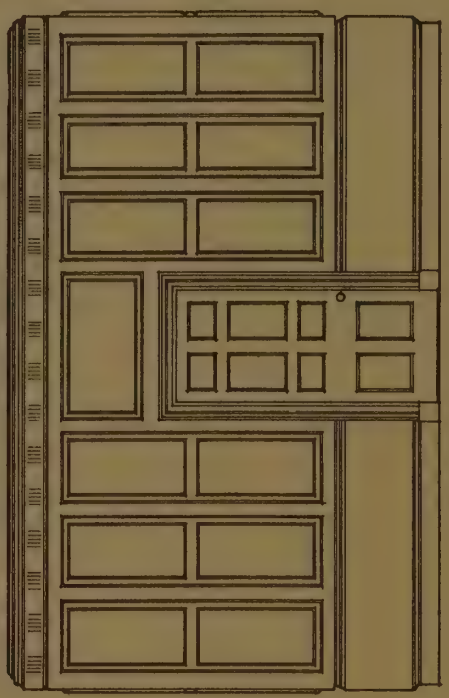
THE HEYWARD HOUSE



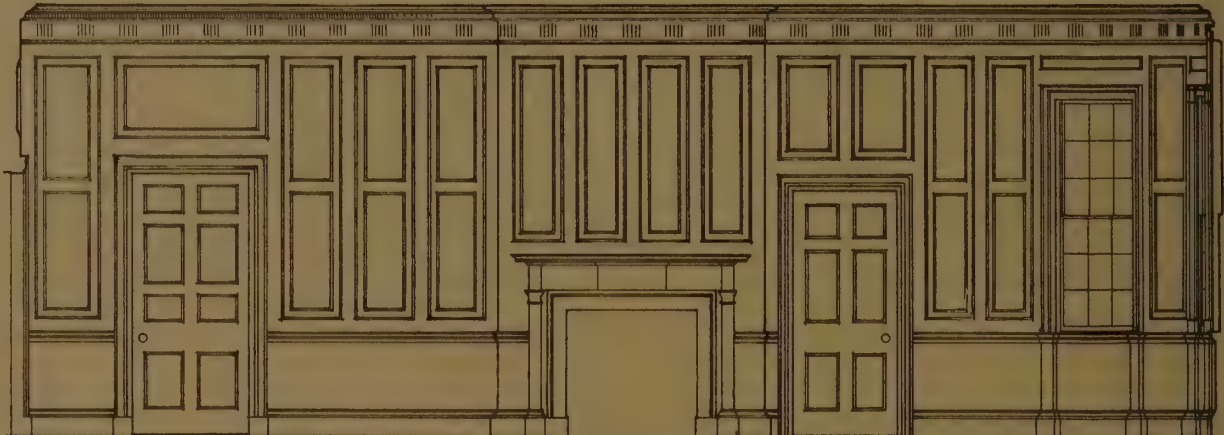
• EAST • ELEVATION •



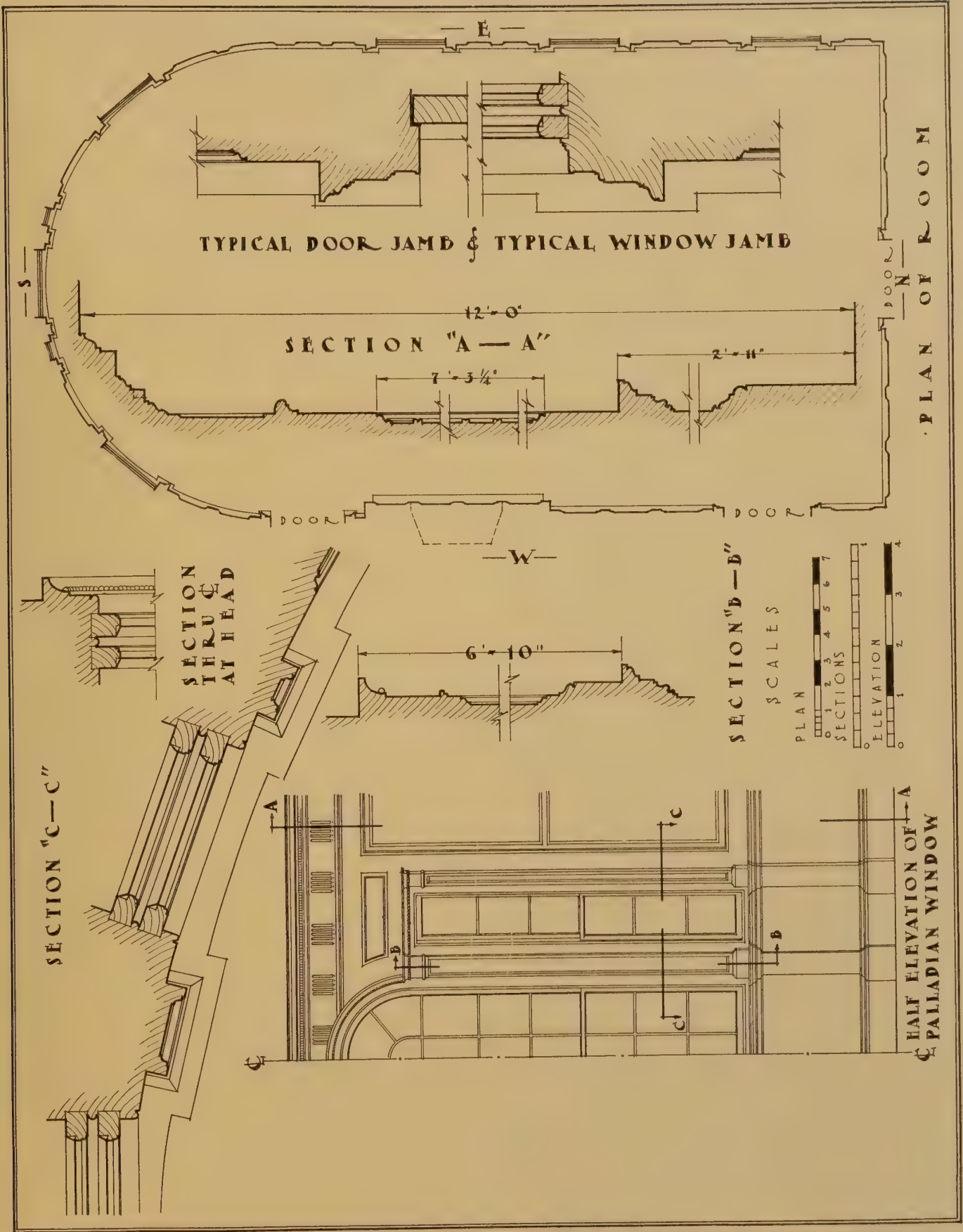
• SOUTH • ELEVATION •



• NORTH • ELEVATION •



• WEST • ELEVATION •



THE HEYWARD HOUSE — DRAWING-ROOM

DRAWN BY ALBERT GRAESER



DOCTOR ANDREW TURNBULL'S SHOP—1780. NOW IN THE CHARLESTON MUSEUM

THE ANTE-BELLUM PERIOD



CHARLESTON—1849



CHARLESTON—THE FIRE AREAS, DRAWN IN 1925

THE ANTE-BELLUM PERIOD



BETWEEN the post-Revolutionary and the ante-bellum periods lies the decade 1815-25, which might be considered as an era of transition. During these years the country as a whole turned its attention from foreign problems and dangers to more intensive development of its own resources.

Prior to the invention of Eli Whitney's cotton gin, in 1793, only long-stapled cotton grown on the sea islands had proved a profitable crop, owing to the difficulty of separating the seed from short-staple by hand. With this new mechanical aid, the short-staple cotton, grown inland, could be made lucrative, thus leading to the enormous advance in cotton acreage, attended by the increasing use of slave labor, which, before 1810, had been on the decline throughout the country. Before 1834, however, South Carolina had begun to fall behind in the quantity of cotton produced, owing to the exhaustion of the soil under the system of cultivation then in use, and it was found that slave labor could be used only to the best advantage in developing new land; and slavery was becoming less and less profitable, and it seemed likely it would have gone out when the economic necessity no longer existed.

In the early part of the century most of the states had spent considerable sums on canals as a means of inland transportation. The second in the country was the Santee Canal, twenty miles long, connecting the Santee and Cooper rivers, which was completed in 1800. Canals were later to be supplanted by railroads, and the first train in the United States ran from Charleston to Hamburg, on the Savannah River, opposite Augusta. The South Carolina Railroad was accomplished from Charleston to Columbia, and later to Camden, by 1850.

The improved textile machinery first used in England, then in France, and finally in New England, created an ever-growing demand for raw cotton, and precluded the diversification of crops or the development of other resources to any great extent in the South. In 1817, the first rice mill operated by steam was built in Charleston. Despite the rising tide of industrialism throughout the North, the South clung to agriculture, and found her interests and growth isolated from the rest of the country as a whole. The decade of the forties was one of extraordinary prosperity and continued on into the fifties.

As the traditions of the post-Revolutionary period disappear, the craftsman-builder and his work count for less and less, and the architect and his activities emerge into prominence. We hear of James Hoban, a medal-man from the Dublin Society of Arts, coming to South Carolina, and, through Colonel Laurens, gaining the official patronage of Washington. The first thoroughly trained Charleston-born architect was Robert Mills, deriving his professional background from both Latrobe and Jefferson. His buildings in his native city are now limited to the First Baptist Church and the County Records Building, the latter being, it is said, the first all-fireproof construction attempted in this country. He also prepared plans for the enlargement of St. Michael's Church, in his characteristically austere manner; happily these were never executed. Besides architecture, Mills devoted much time to practical problems of civil engineering and surveying, and his atlas of South Carolina is probably the most comprehensive ever made of the state. As much of his most distinguished work was executed in Richmond, Baltimore, and Washington, it need not be touched on here.

In 1826, the Board of Trustees of the College of Charleston (founded in 1770) "apply to Mr. Strickland," of Philadelphia, for a plan for a college building. In 1846, this structure was amplified by the addition of a portico and lateral wings, added by Colonel E. Blake White, a Charlestonian, and a graduate of West Point. He was in residence in the city at that time, supervising the erection of the new Federal Custom House, and along with this official duty carried on an extensive practice. Later he served as a colonel of artillery in the Confederate Army, and continued to practice after the war. His most distinctive creation, however, is the spire of St. Philip's, which he added to the church and tower by Joseph Hyde when the building was reërected after the fire of 1835. In the Huguenot Church and in Grace Episcopal Church (1848), Colonel White departs from the classic tradition and essays his skill in the manner of the Gothic Revival. Before this time, stables and coach-houses had been built with pointed windows and crenellated gables, but their builders had evidently created these anachronisms in a spirit of pleasantry, and had not regarded them seriously. But with the rise of the romantic movement, architects displayed their erudition by producing buildings in different styles for different purposes. This was a fallacy into which the older generation of craftsmen-builders had never been led, and was a distinctive loss to the harmonious character which the town must have possessed up to this time.

Colonel White's most active competitor was the firm of Jones & Lee,

evidently younger men. In the Unitarian Church, they score on Colonel White by reproducing, in lath and plaster, the fan-vaulting of Henry VII's Chapel. In St. Luke's Episcopal Church their work was interrupted by the war. Lee served as captain of engineers and assisted General Beauregard in his fight against the Federal blockade by the ingenious invention of a spar-torpedo. After the war, while still a comparatively young man, he emigrated to St. Louis, where he resumed the practice of architecture with renewed success. Besides these leading practitioners there were a number of lesser as well as out-of-town men who did occasional work.

Shortly after the close of the Revolution, Jonathan Lucas, an English millwright, was shipwrecked near the mouth of the Santee River. Here he erected, in 1817, the first waterpower rice mill, and soon created an extensive business throughout the Tidewater Country, which continued to be carried on by three generations of the same name. There were numerous rice mills built in Charleston, three of which have survived to the present day—Chisolm's Mill, Bennett's Mill, and West Point Rice Mills. They show that in this period the design of commercial buildings was given as much consideration as that of public buildings or dwellings. Essentially factories, their proportions, the proper relationship of voids and solids, and the light-and-shade effects of surfaces were all carefully studied, and conformed admirably with the architecture of the city. Far from being eye-sores, they were imposing monuments, and in Bennett's Mill may be seen the height of a distinctly Palladian version of industrial architecture.¹

Many of the buildings that we have considered owe a great deal of their character and distinction to the presence of wrought-iron gates, fences, balconies, and grilles. Much of this iron-work was made during ante-bellum times (*i. e.*, prior to 1861), or even later, for the traditions of this craft have survived to the present day.

The earliest iron-worker we know of was Tunis Tebaut; he, and a partner, William Johnson, were recorded before the Revolution as "blacksmiths," carrying on an extensive business on "Beal's Wharf." At an earlier date, the name Tebaut appears among the Huguenot settlers on the Santee. Works attributed to him by tradition are several fences and gates around churches erected in post-Revolutionary times.

In 1820, Iusti came to Charleston from Germany. His best-known works are the gates of St. Michael's Church Yard, which bear the inscription "Iusti Fecit."

Werner came over from Germany in 1828, and as late as 1870 was still working. He ran an extensive business, with numerous helpers, including among

others a white man named Dothage, and "Uncle Toby Richardson," colored. Many of Werner's pieces are repetitions of the same few designs. This may be accounted for by the execution having been delegated to assistants, and to the fact that he was burnt out and lost all of his patterns. He is responsible for much cast iron, similar in design to that in many other cities of this period.

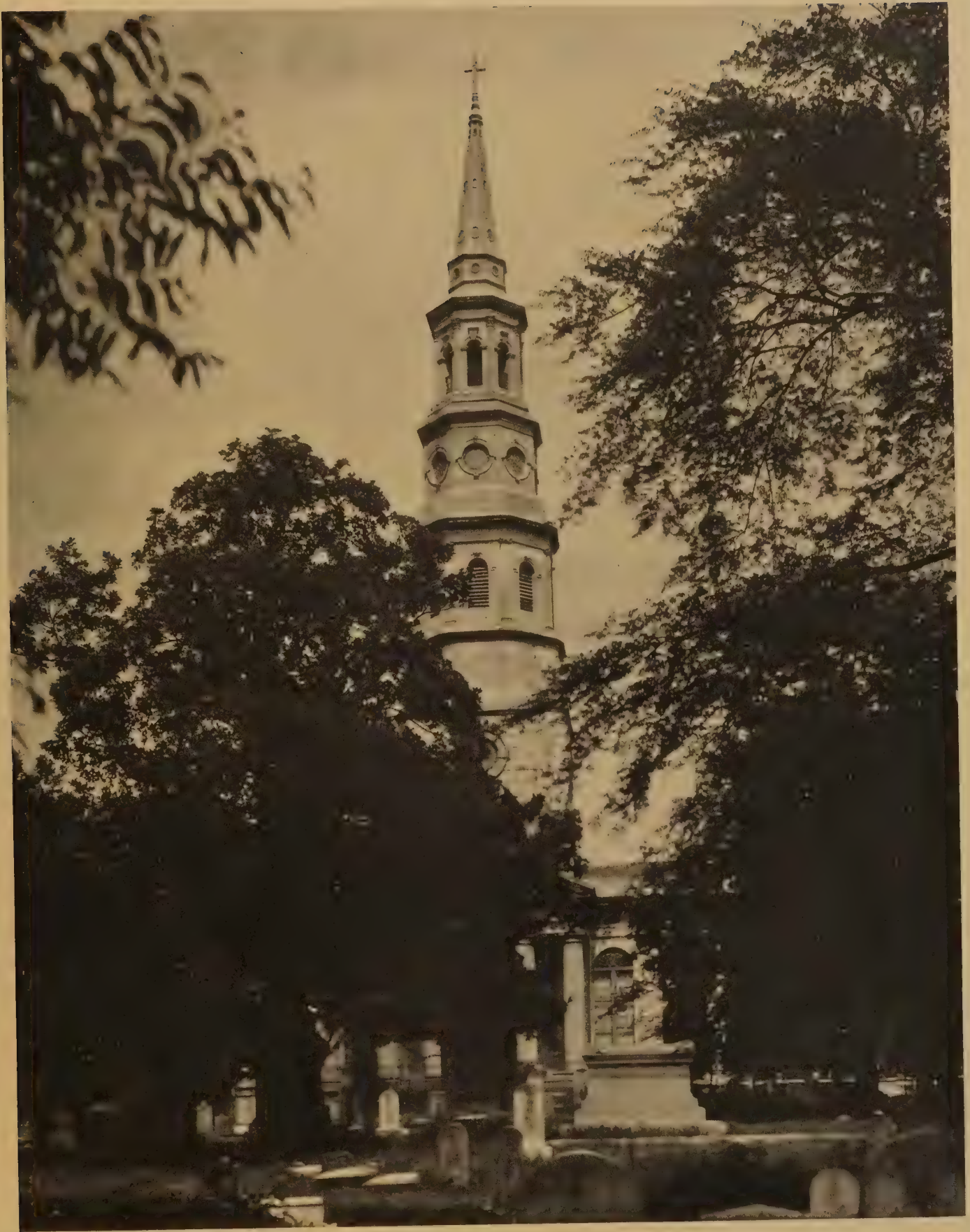
In 1847, the last German iron-worker, Frederic Julius Ortmann, came here from Baden-Baden. He had hardly established himself when the war came on and he served with the local German militia in the defense of his adopted city. After the war he resumed his craft, which is continued to this day by his sons, following the precedents established by Werner almost a century ago.

Of the ante-bellum dwelling-houses, the most striking characteristic is the tendency toward the grandiose and magnificent, tempered by an almost academic classicism. This is exemplified in the use of porticos of the colossal order, usually derived from the monument of Lysikrates or from the Tower of the Winds, so enticingly illustrated in the "Antiquities of Athens." Ceilings attain an unprecedented loftiness, with tall, narrow windows extending to the floor, giving access to balconies, or protected by cast-iron grilles of anthemion patterns. The wainscot disappears, leaving as its survival a very high baseboard of massive mouldings. Mantels lose entirely their genial cheerfulness and become truncated Greek doorways executed in black-and-gold-veined marble. To accomplish the altitude of the second story, the stair winds up in a great hemicycle at the end of a hall with, somewhere along its flight, a niche sheltering a marble Amazon or a bronze of Lord Byron. The furniture was mostly of Empire design, with a good deal of brass mounting. Tall French mirrors, set over mantels or between windows, enhanced the apparent size of the apartments and reflected the glow of crimson damask hangings and the quiet hues of Sully portraits. It was essentially an age of dominant and forceful individuals, who, in the character of their homes, expressed their personalities without reserve. Most of what was then admired is dismissed today with the general condemnation of being "early Victorian," without being given the benefit of unprejudiced critical judgment.

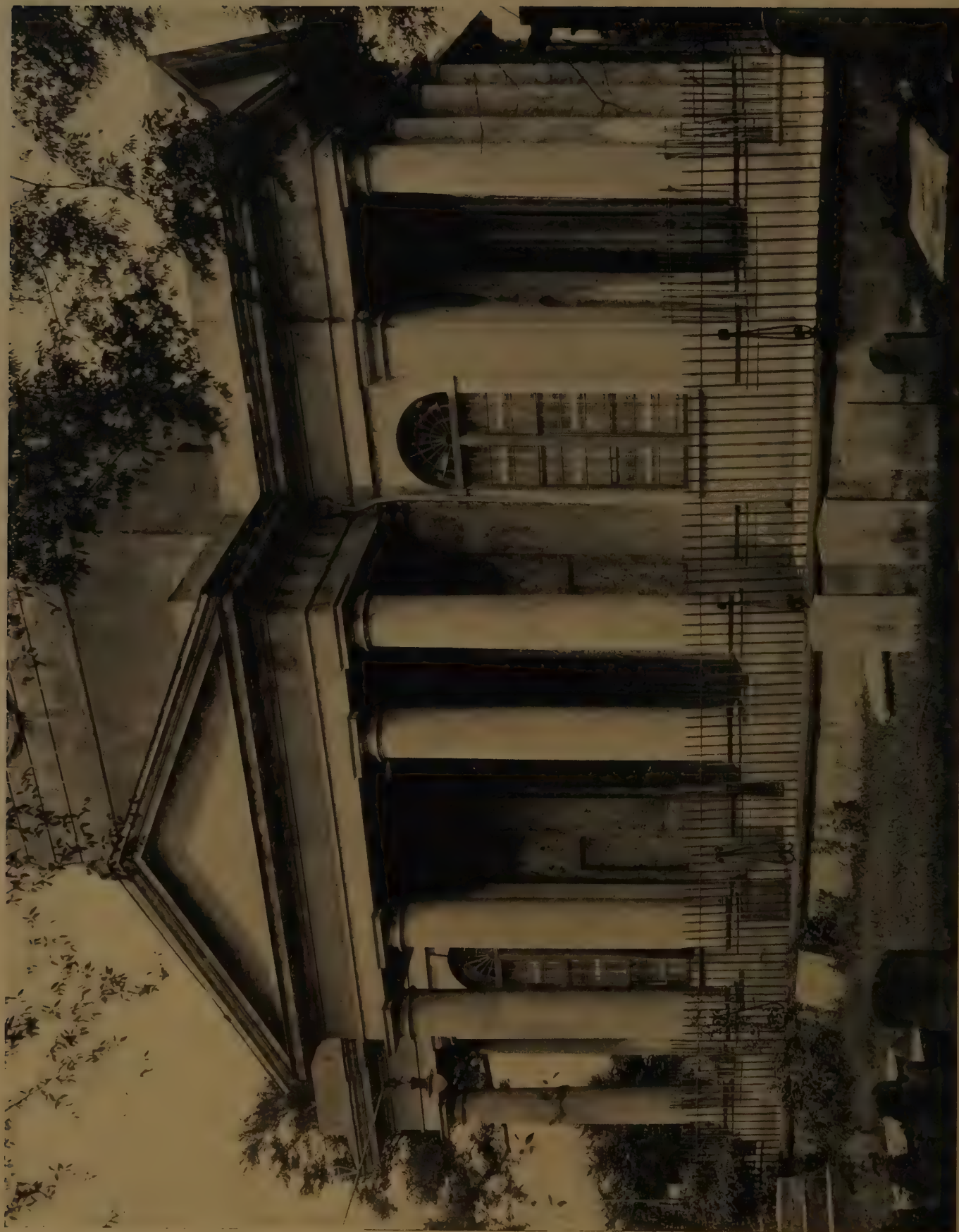
In the foregoing we have attempted briefly to point out something of the sequence in the physical development of the town; to stress those fleeting periods when, under favorable economic conditions, wealth accumulated and expressed its ideals and tastes in enduring fabrics, even as affluence faded into poverty to reappear again in newer modes and enthusiasms.

ALBERT SIMONS, A. I. A.

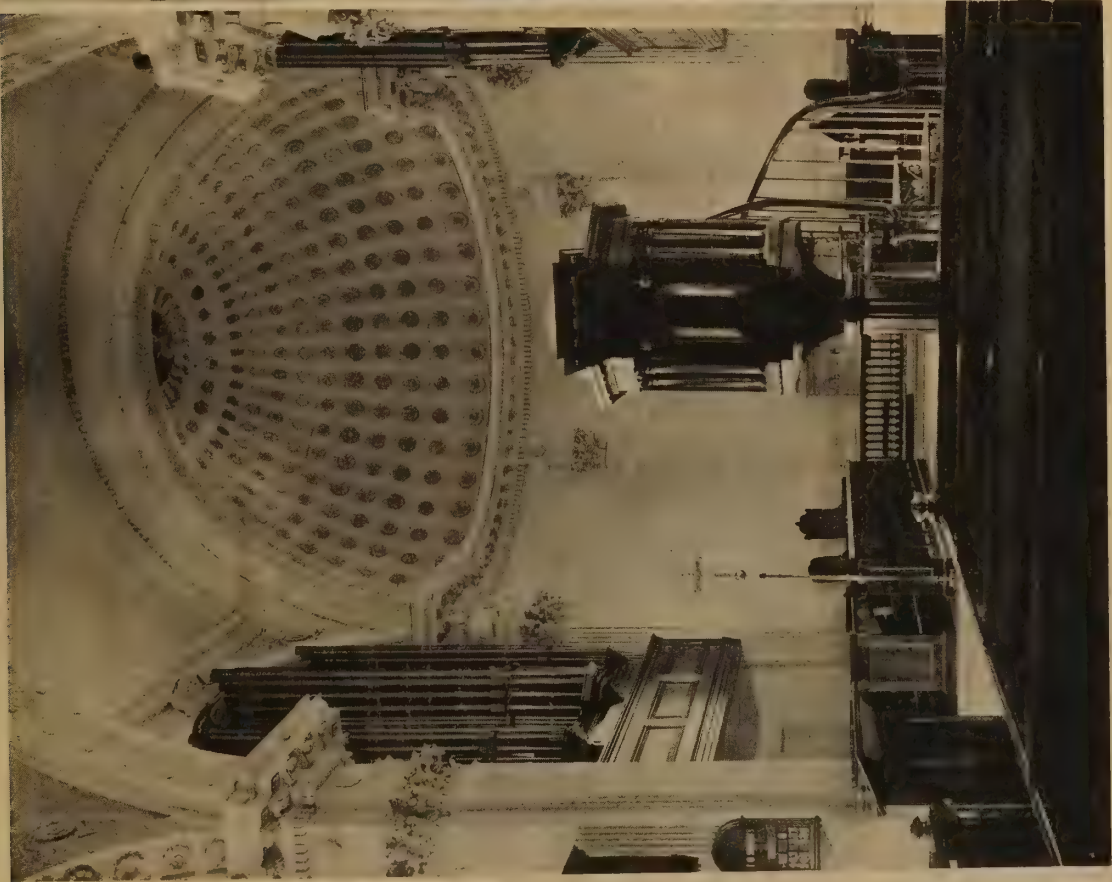
SAMUEL LAPHAM, JR., A. I. A.



ST. PHILIP'S CHURCH—THE STEEPLE, E. BLAKE WHITE, ARCHITECT



ST. PHILIP'S CHURCH — 1835. JOSEPH HYDE, ARCHITECT



ST. PHILIP'S CHURCH — CHOIR AND CHANCEL — 1920



UNITARIAN CHURCH (FOREGROUND)—1852
EDWARD C. JONES AND FRANCIS D. LEE, ARCHITECTS



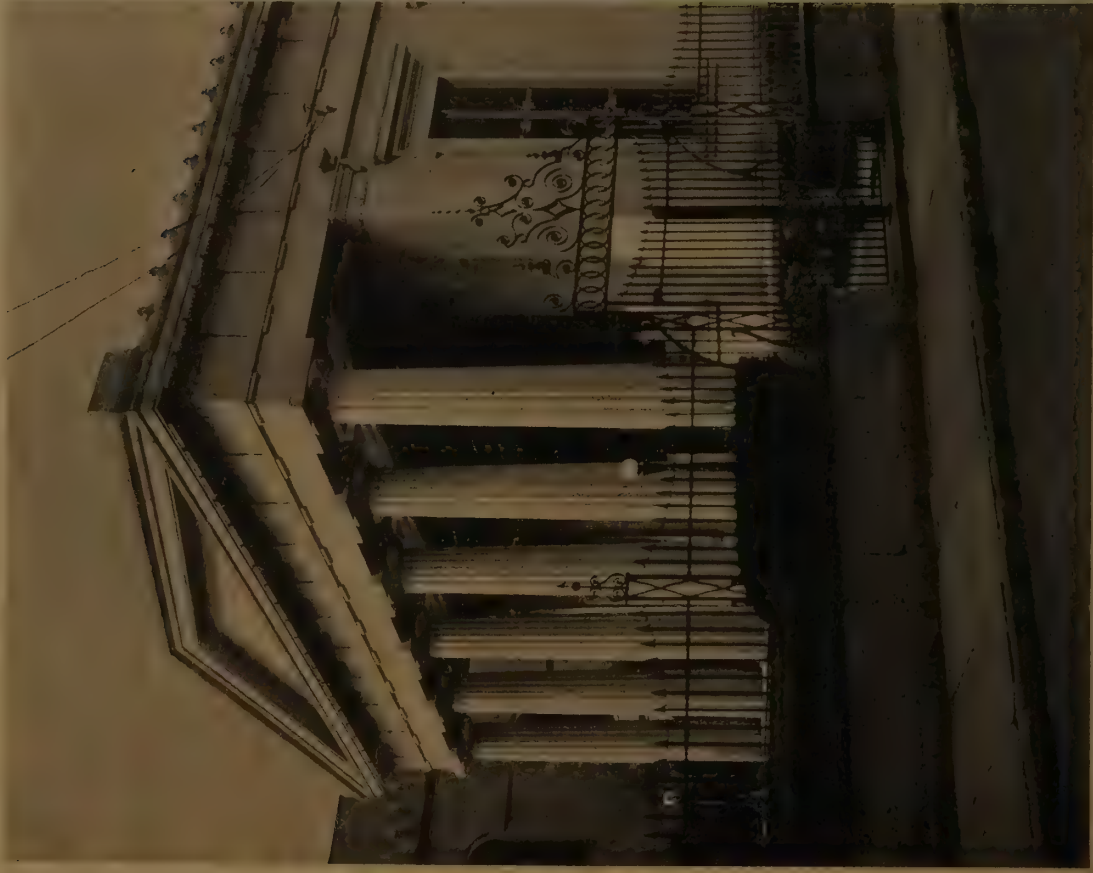
ST. PHILIP'S CHURCH



ST. PHILIP'S CHURCH — PARISH HOUSE



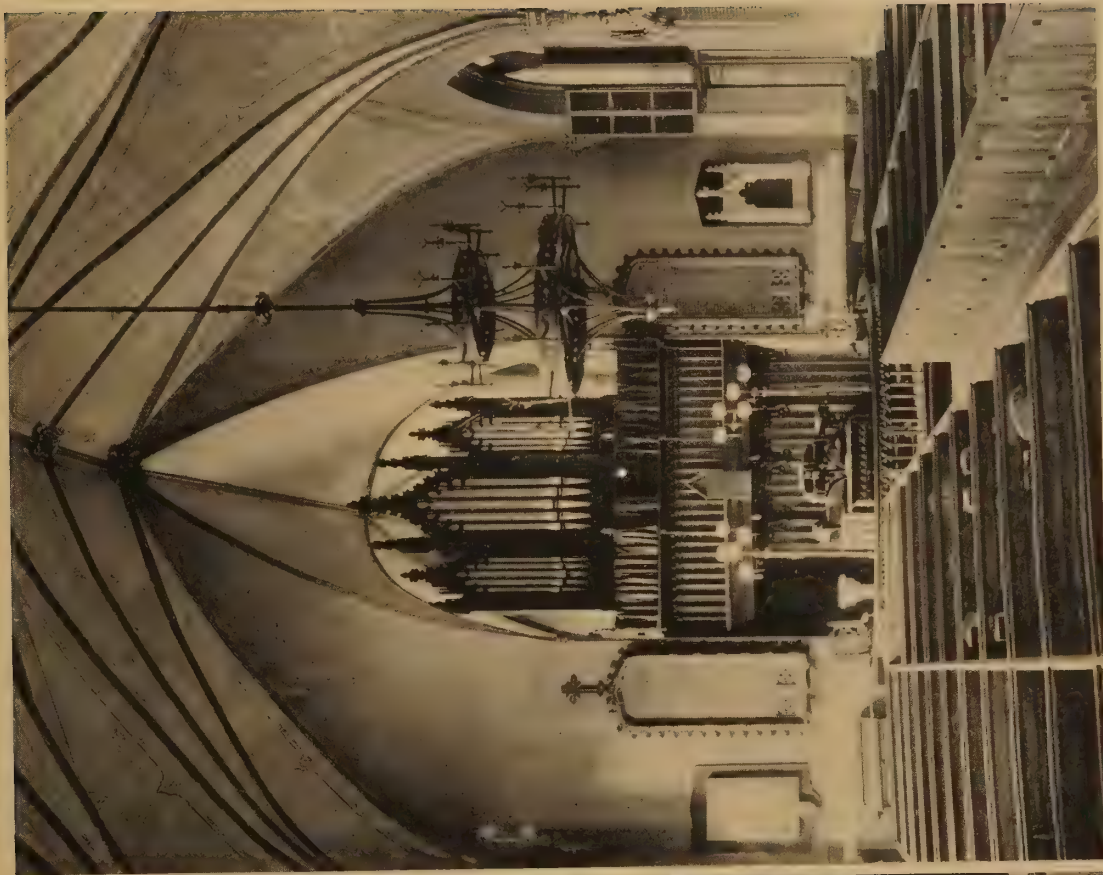
CONGREGATIONAL CHURCH — PARISH HOUSE



SYNAGOGUE — HAZEL STREET — 1838
— WARNER (NEW YORK), ARCHITECT



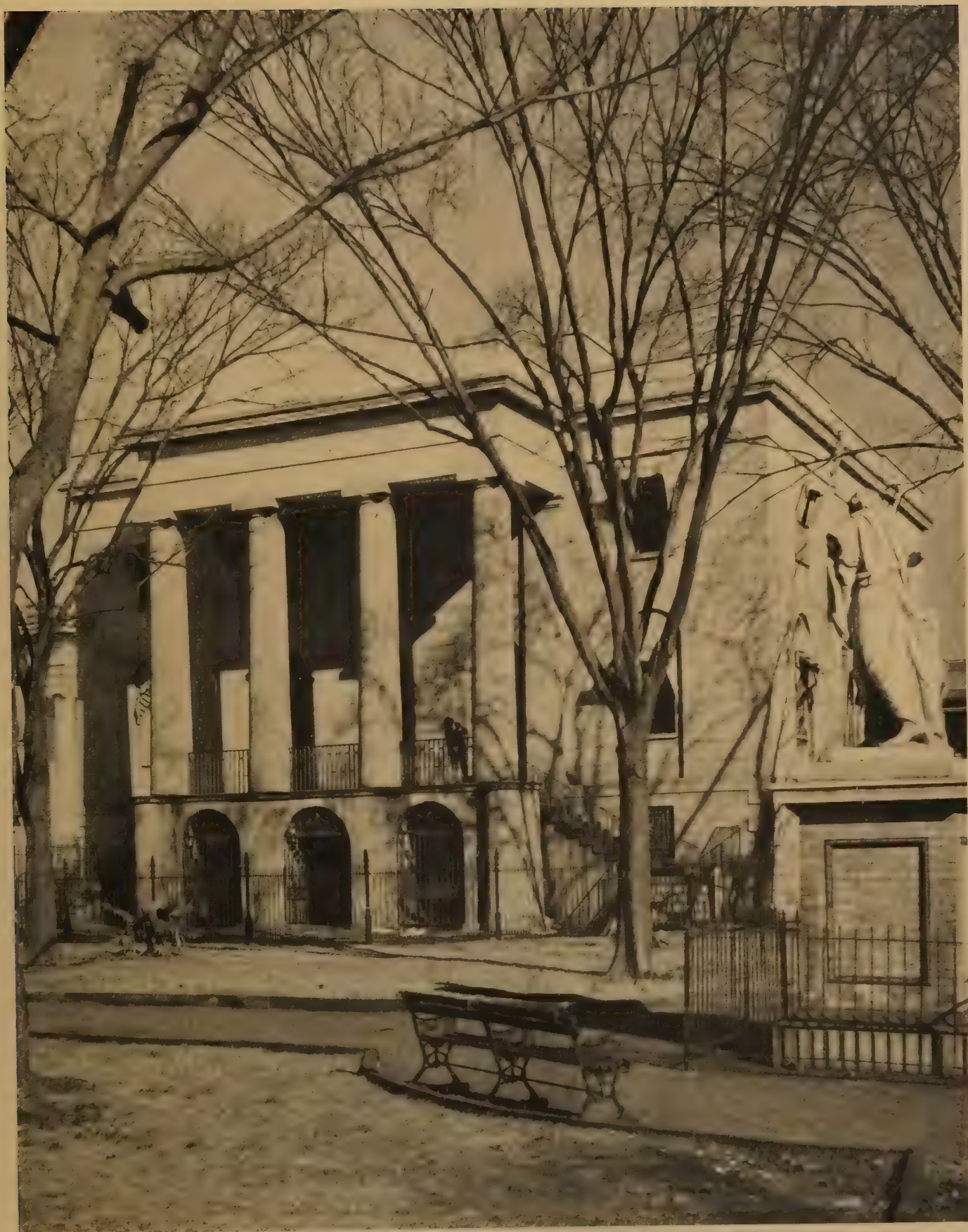
BAPTIST CHURCH — WENTWORTH STREET



THE HUGUENOT CHURCH — 1844. E. BLAKE WHITE, ARCHITECT



FIRST BAPTIST CHURCH—1822. ROBERT MILLS, ARCHITECT



MESNE CONVEYANCE OFFICE — "FIREPROOF BUILDING" — 1822. ROBERT MILLS, ARCHITECT



WESTMINSTER PRESBYTERIAN CHURCH—1850 (TOP). EDWARD C. JONES, ARCHITECT
BETHEL METHODIST CHURCH—1853 (BOTTOM)



MERCHANTS' OFFICES. 1 PRIOLEAU STREET



COLLEGE OF CHARLESTON—CENTRAL PORTION, WILLIAM STRICKLAND, ARCHITECT—1828.
WINGS AND PORTICO, E. BLAKE WHITE, ARCHITECT—1850. GATE LODGE, BEFORE 1852,
E. BLAKE WHITE, ARCHITECT (PROBABLY)



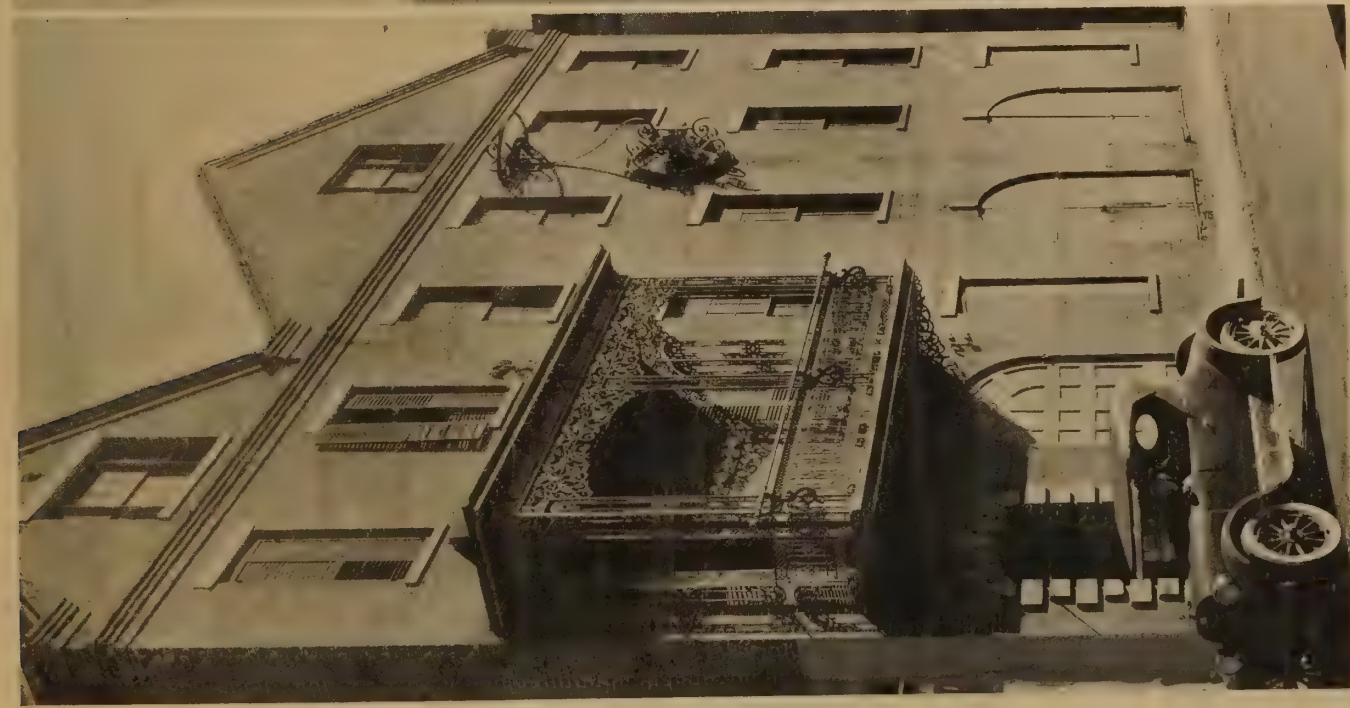
MARKET HALL—1841



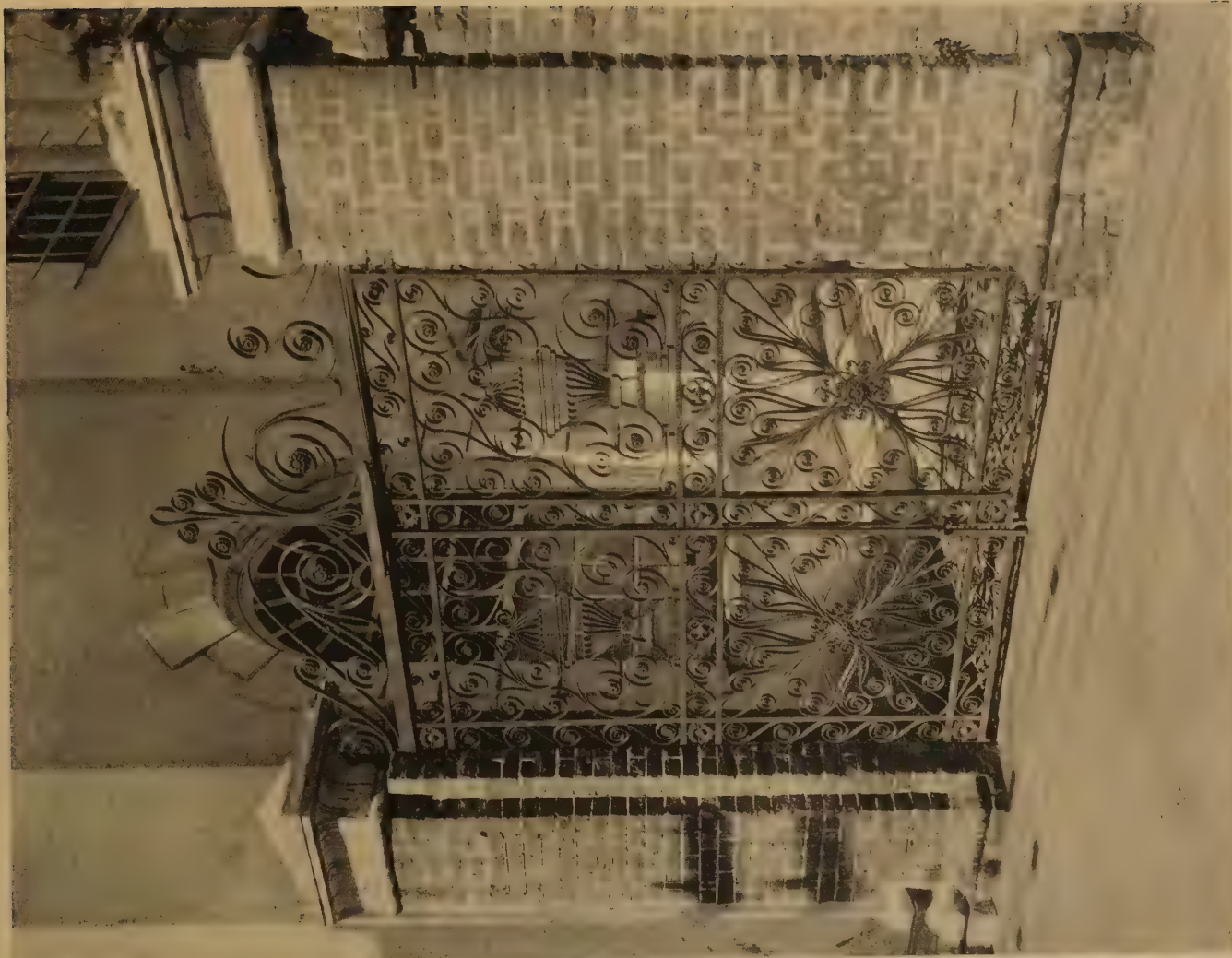
GATE—HIBERNIAN HALL—1840



GATE—CITY HALL PARK



McLEISH'S SMITHY. 4 CUMBERLAND STREET



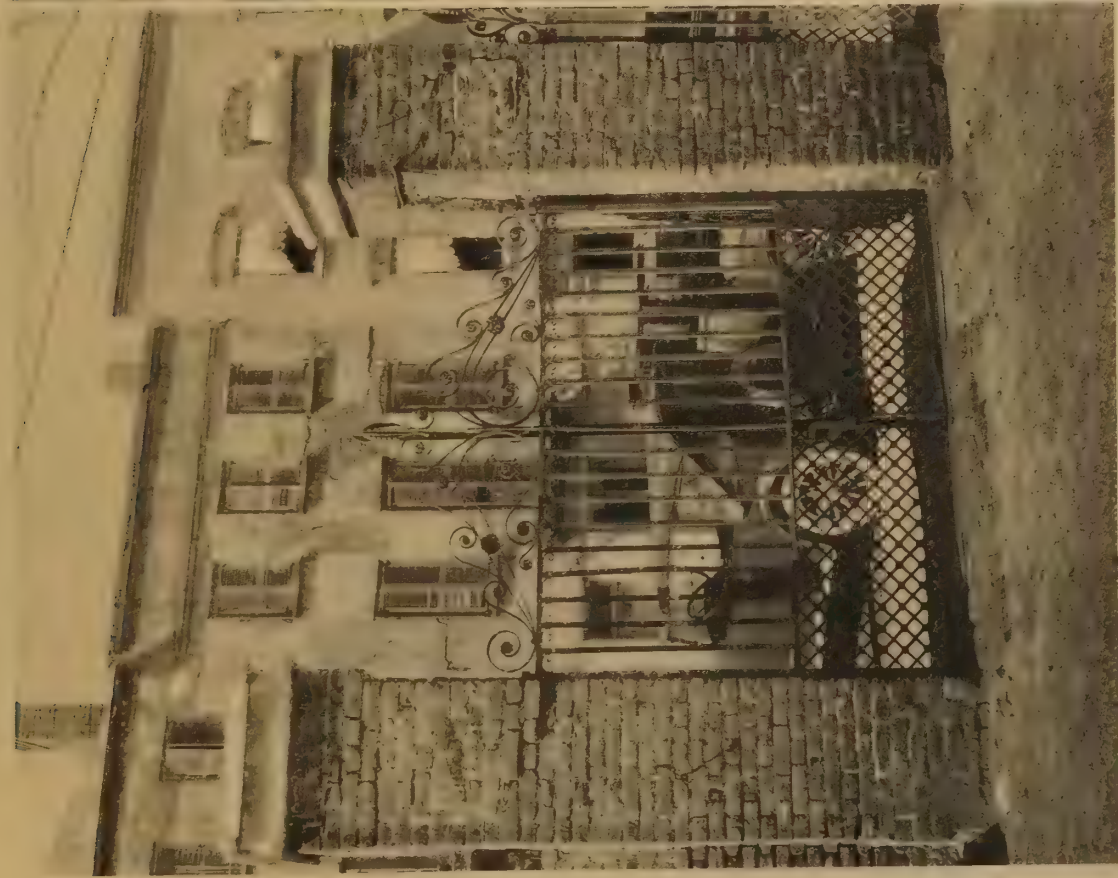
ST. MICHAEL'S CHURCH GATE—1840. IUSTI, MAKER



CHARLESTON HOTEL — BEFORE 1857. ——— REICHARDT, ARCHITECT



THE CITADEL — 1829-32. FREDERICK WESNER, ARCHITECT



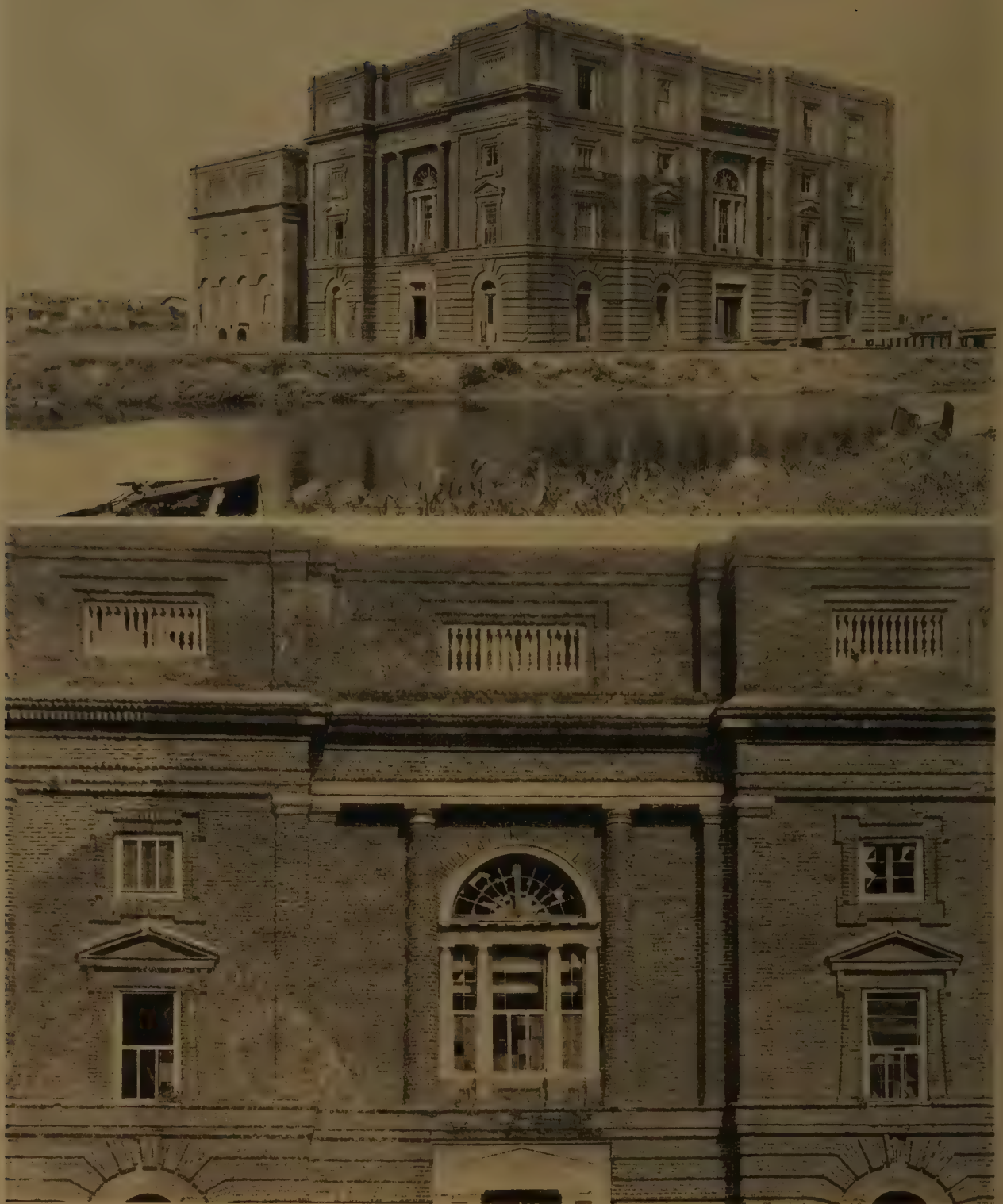
PLANTERS AND MECHANICS BANK, EAST BAY, BEFORE 1849—REAR GATE (LEFT)



PLANTERS HOTEL (TOP), BEFORE 1835. 137 CHURCH STREET
 PLANTERS AND MECHANICS BANK—SERVANTS' QUARTERS (BOTTOM)



LAW-OFFICE OF JAMES LOUIS PETIGRU—1848. ST. MICHAEL'S ALLEY (TOP). E. BLAKE WHITE, ARCHITECT
WROUGHT-IRON AWNING SUPPORTS. 152 CHURCH STREET (BOTTOM)



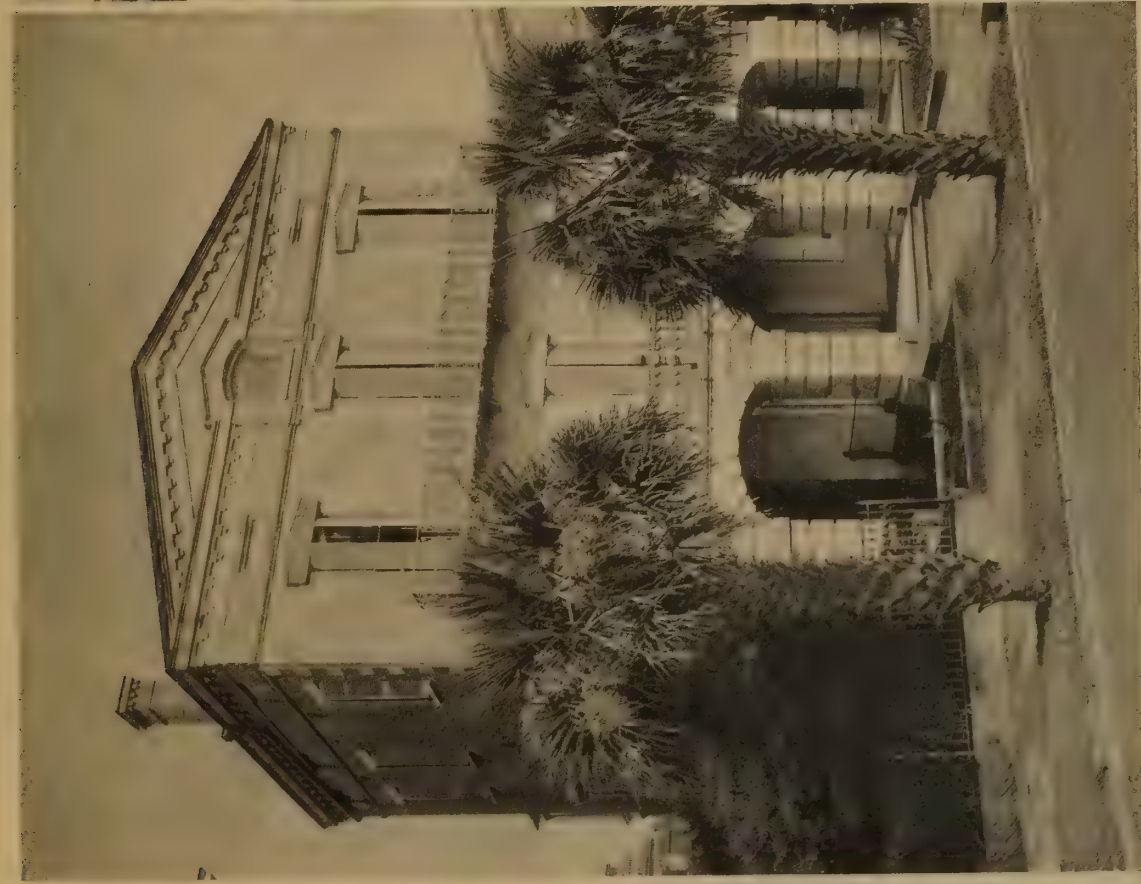
BENNETT'S RICE MILL — 1844



CHISOLM'S RICE MILL—1830 (TOP). WEST POINT RICE MILL—1860 (BOTTOM)



HOUSE AT THE CORNER OF ANN AND MEETING STREETS



WILLIAM RAVENEL'S HOUSE—ABOUT 1845. 13 EAST BATTERY STREET.



WILLIAM MASON SMITH'S HOUSE—1820. 26 MEETING STREET



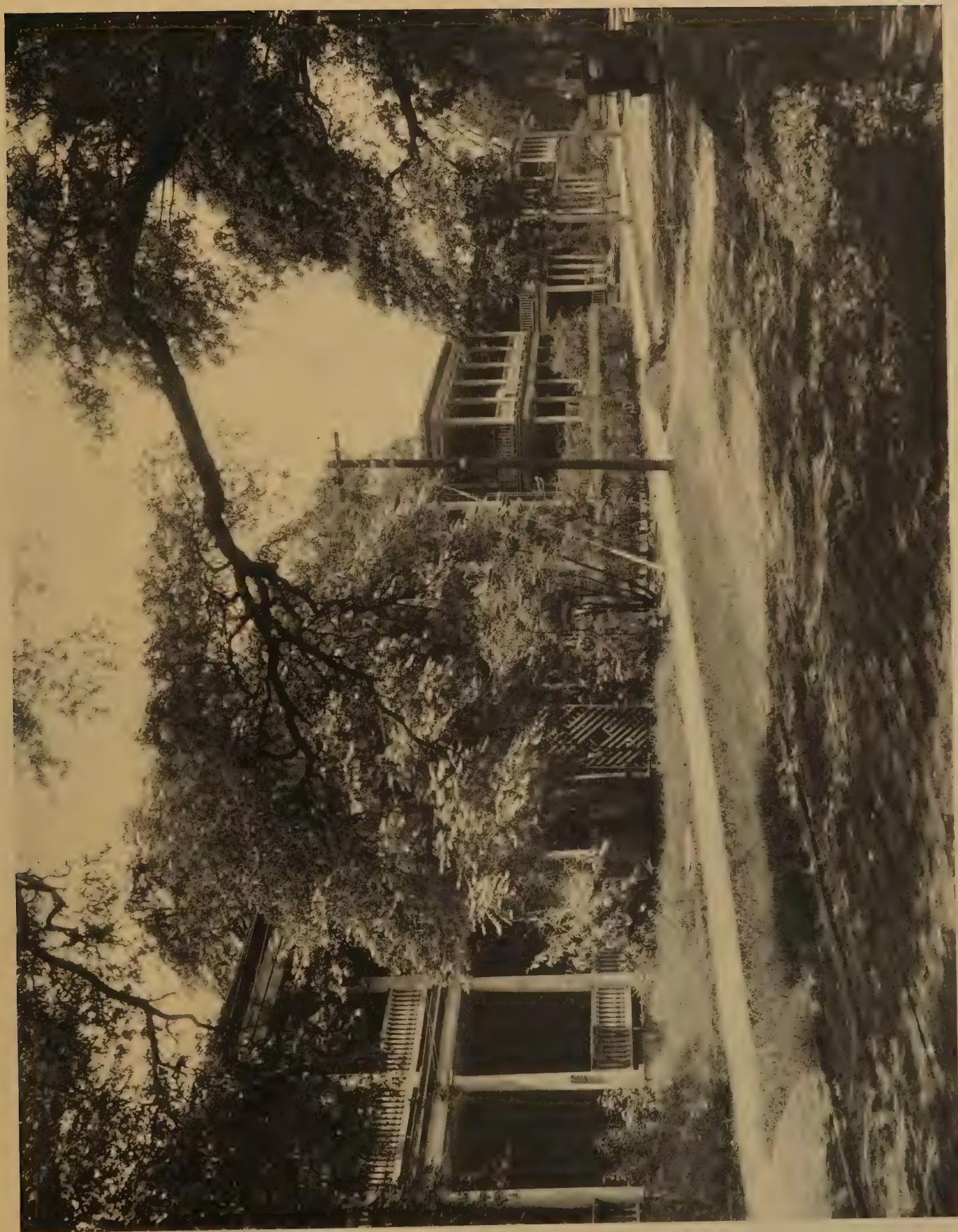
ELIAS VANDERHORST'S HOUSE—AFTER 1832. 28 CHAPEL STREET



ELIAS VANDERHORST'S HOUSE (TOP)
CHARLES ALLSTON'S HOUSE—1838. 21 EAST BATTERY (BOTTOM)



CHARLES ALLSTON'S HOUSE



AIKEN ROW, WRAGG SQUARE



ROBERT MARTIN'S HOUSE—ABOUT 1840. 16 CHARLOTTE STREET



ROBERT MARTIN'S HOUSE



HOUSE AT 75 ANSON STREET



THE RIPLEY HOUSE. 21 GEORGE STREET



JAMES NICHOLSON'S HOUSE—AFTER 1830. 172 RUTLEDGE AVENUE



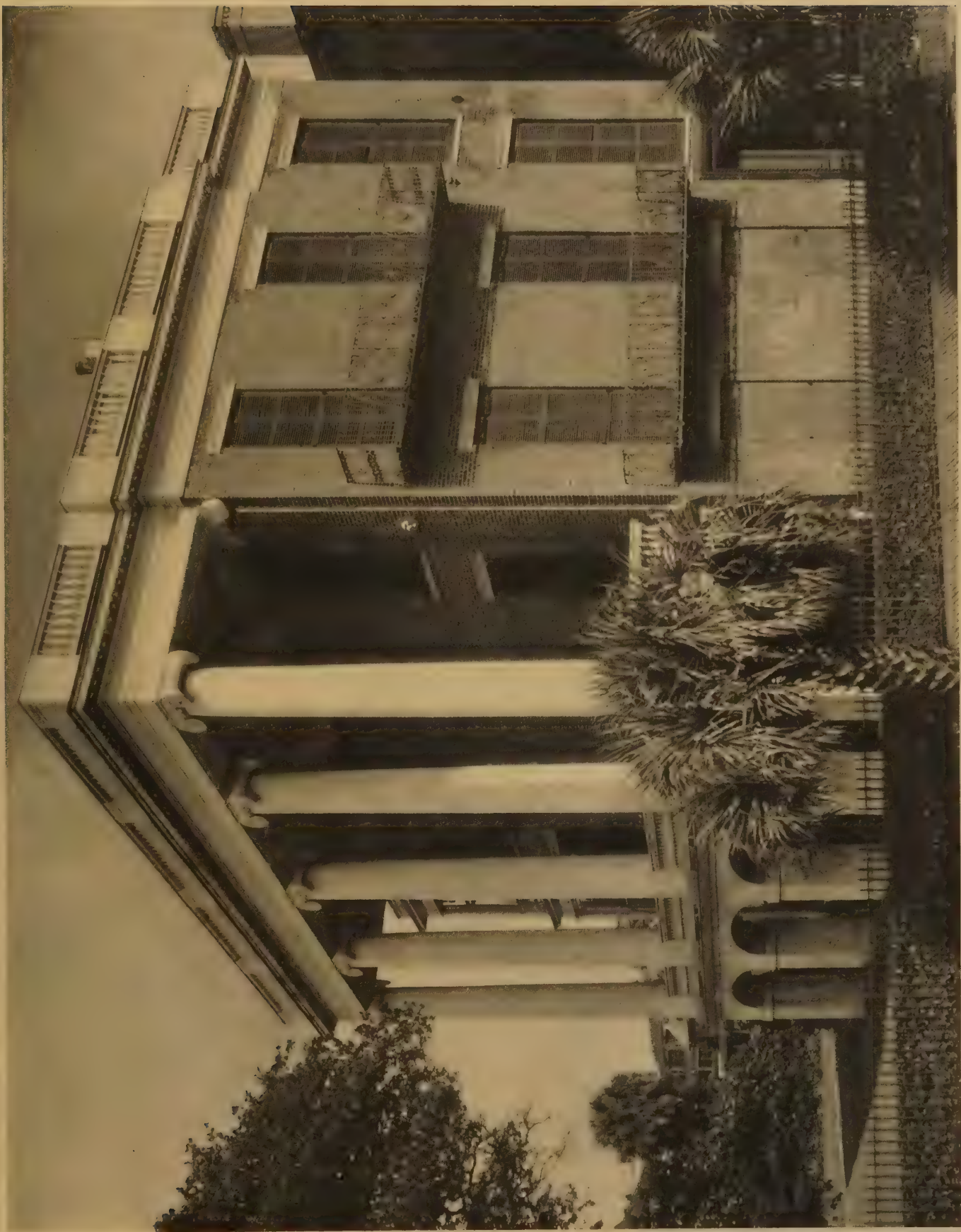
JOSEPH AIKEN'S HOUSE—1848. 20 CHARLOTTE STREET



JAMES NICHOLSON'S HOUSE



HOUSE AT 75 ASHLEY AVENUE



WILLIAM ROPER'S HOUSE—AFTER 1845. 9 EAST BATTERY



THE SIMONTON GATE. 32 LEGARÉ STREET



THE SIMONTON GATE

SIGNATURES AND IDENTIFIED WORKS OF SOME OF THE EARLY ARCHITECTS AND BUILDERS OF CHARLESTON



PETER HORLBECK

For signature see page 217

Born — Died —

JOHN HORLBECK

For signature see page 217

Born 1729. Died —

PRACTICED AS

PETER AND JOHN HORLBECK

Circa 1767-1792

IDENTIFIED BUILDINGS:

The Exchange, 1767

The Synagogue, 1792 (Steedman & Horlbeck). Destroyed 1838

GABRIEL MANIGAULT



Born 1758. Died 1809

IDENTIFIED BUILDINGS:

Joseph Manigault House, Meeting and John Sts.
About 1790

Gabriel Manigault House, Meeting and George Sts.
About 1800

Bank of the United States, 1801
Chapel of the Orphan House, 1802
South Carolina Society Hall, 1804

WILLIAM STRICKLAND

OF PHILADELPHIA

IDENTIFIED BUILDING:

Main Building, College of Charleston, 1828

JOSEPH HYDE

Born — Died —

Practiced circa 1835-1840

IDENTIFIED BUILDINGS:

St. Philip's Church, 1835

Masonic Temple, Market St. Destroyed 1838
Market Hall (?), 1841

ROBERT MILLS

For signature see page 217

Born 1781. Died 1855

IDENTIFIED BUILDINGS:

First Baptist Church, 1822
County Record Building, 1822
Circular Church, 1804. Destroyed 1861

——— WARNER

OF NEW YORK

Synagogue, Beth Elohim, 1838

FREDERICK WESNER

Born — Died —

Practiced circa 1813-1841

IDENTIFIED BUILDINGS:

Portico, South Carolina Society Hall, 1825
The Citadel, 1829-32
Old Medical College, 1827

SIGNATURES AND IDENTIFIED WORKS, Continued

EDWARD BLAKE WHITE



Born — Died —

Practiced circa 1841-1876

IDENTIFIED BUILDINGS:

Huguenot Church, 1844

Grace Church, 1848

Petigru Law Office, 1848

College of Charleston, Wings of Main Building, 1850

U. S. Custom House, 1850

Spire of St. Philip's Church

Charleston Gas Light Co. Office, 141 Meeting St., 1876

G. C. WALKER

College of Charleston, Library Building, 1855

FRANCIS D. LEE



Born 1826. Died 1885

Removed from Charleston to St. Louis, Mo., in 1868

EDWARD C. JONES

Born — Died —

PRACTICED INDIVIDUALLY AND AS FIRM OF

JONES AND LEE

Circa 1849-1862

IDENTIFIED BUILDINGS:

Westminster Presbyterian Church, 1850 (Edward C. Jones)

Unitarian Church, 1852 (Jones and Lee)

State Bank of South Carolina, No. 1 Broad St., 1853 (Francis D. Lee)

Farmers and Exchange Bank, 135 East Bay, 1854 (Jones and Lee)

Remodeling of Charleston Orphan House, 1855 (Jones and Lee)

Citadel Square Baptist Church, 1856 (Jones and Lee)

St. Luke's Episcopal Church, 1862 (Francis D. Lee)

to paid to the Bill of Particulars preceding this, when you contract with the Bricklayer relative to the use of Stone Lining instead of Shell Lime. The Superiority of the first above the last always gives it the Preeminence, but particularly so, in the Construction of new Old Work.

I have calculated on the different Prices of Work, the highest Price and if my measurements have been as correct, as have been my Desire and Attention to have them so, I will not hesitate in saying that the Fund requisite to complete this Addition shall not exceed \$10,000 which will be less than one half of what the original Plan will bring, estimating \$400. Each for the Sconces and \$250 Each for those in the Gallery.

(Charleston South Carolina March 1804.

Robert C. Mills

(11.11.1804)

Additional Terms below

Thomas Lynch, Henry Laurens, Benjamin Dart, John Branton, John Rutledge and Charles Pinckney and the Successors, for and on the behalf of the Public of this Province by these presents in manner and Form following (to wit) That the said Thomas Lynch, Henry Laurens, Benjamin Dart, John Branton, John Rutledge and Charles Pinckney and the Successors, Executors and Administrators of them for the Consideration hereinafter mentioned shall and lawfully do in the Year of our Lord One thousand seven hundred and seventy one, make, Erect and Build and set up in a convenient Place an Exchange of the form, Dimensions and Materials hereinafter mentioned (that is to say) A Building of Brick and Mortar Twenty two feet from North to South and Sixty six and one half feet from East to West, to be built on the Site of the old Exchange, and to be filled and planted in the manner as the Commissioners or a Majority of them shall think proper below the Surface of Broad Street and five feet six inches from the Surface of the Street to the inside Crown of the Arch. And the Floor of the said Building to be supported with Pillars such as shall be thought proper. The Wall of the North South and West side of the said Building to be Four Bricks lengthways thick, and the Wall of the East side to be Two Bricks lengthways thick. The said Building to be divided into Six Apartments and to be built with good Brick and Mortar.

Benjamin Dart Henry Laurens
John Horlbeck Peter Horlbeck

ROBERT MILLS' SIGNATURE TO THE PROPOSAL FOR ENLARGING ST. MICHAEL'S (TOP)
JOHN AND PETER HORLBECK'S SIGNATURES TO THE CONTRACT FOR BUILDING THE EXCHANGE (BOTTOM)

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